

MAKING YOUR SET WORTH WHILE. BY P. P. ECKERSLEY.



## THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

### OFFICIAL PROGRAMMES

for the week commencing  
**SUNDAY, March 22nd.**

#### MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-  
GOW, BIRMINGHAM, MANCHESTER,  
BOURNEMOUTH, NEWCASTLE,  
BELFAST

#### HIGH-POWER STATION. (Chelmsford)

#### RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,  
LIVERPOOL, LEEDS—BRADFORD,  
HULL, NOTTINGHAM, STOKE-ON-  
TRENT, DUNDEE, SWANSEA.

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COMIC SONGS OF THE PAST.  
By Edwin Pugh.

ROMEO AND THE RADIO.  
By Alfred Heard.

THE MAKING OF MILITARY BANDS.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

#### IMPORTANT TO READERS.

The address of "The Radio Times," is 2-11, Southampton  
Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd.,  
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### Problems of the Programmes.

By J. C. SQUIRE.

[The writer of this article is a well-known author and journalist, and is Editor of the "London Mercury." His views on the ideal broadcast programme should prove both valuable and instructive.]

THE programmes of the B.B.C. have lately been subjected to a good deal of criticism. The complaints come from the minority who think that the programmes are not "good" enough. I happen to belong to that minority; but I happen also to be sufficient of a realist to be aware that my tastes are not everybody's tastes, and that it would be a crime to inflict programmes which would altogether suit me upon the masses of my fellow-countrymen.

Let us try to face the question squarely. To do that, we have to realize the nature of the public, or publics, whom we are serving, or whom we desire to serve. First of all, let us make a rough division. There is no use in pretending that the majority of the population wishes to hear the music of Debussy or Ravel, or even to hear young poets reciting their works, or even to hear old poets reciting their works. To the majority of listeners, whether we think of the million licensees existing or of the whole population which may become licensees, these things are, and will be, *caviare*. They are not interested; or they do not understand; or they have a hard day and are only seeking for entertainment.

On the other hand, there is a minority keenly interested in good music, or even in modern music, or even in modern verse, who chafe and fret if they are served with a long series of fox-trots, one-steps, songs about lifeboatmen, and lectures about carburetors.

These are rough divisions, but there are all sorts of cross-divisions. People are not all of one piece; intellectual and artistic

or unintellectual and inartistic. There are people who would be satisfied to hear a lecture about the fauna of Kent, but whose tastes in music are very elementary; there are people who have a discriminating ear for the latest music, but who do not in the least want to listen to sober lectures on difficult, or even serious, subjects. There are certain popular elements—in a programme—the after-dinner fox-trot, for instance—which are probably wanted by almost every individual in the country in an age when poets or Fellows of the Royal Society dance, and dance in the same measures as subalterns, housemaids, shop-assistants and American visitors.

There are, again, certain "high-brow items," such as operatic performances, which make a much wider appeal than other "high-brow items."

The B.B.C. for two years has been attempting the difficult task of pleasing all these publics and cross-publics with a single programme. The term "a single programme" may be disputed. There has certainly been a number of area programmes. But, in point of fact, one seldom finds that switching off to a provincial station is much good if one is looking for something less popular than the London Station is giving out. In the nature of things the country programmes are even more "popular" than the London

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Mr. J. C. SQUIRE.



# The Making of Military Bands.

## What Kneller Hall is Doing for British Music.

MOST of us who are confirmed listeners are also confirmed critics of broadcasting. Each of us has his own notions of how broadcasting should be conducted. Some of us are more articulate about wireless than about anything else. The British Broadcasting Company, I believe, has yet to hear of an enthusiast who is unequivocally satisfied.

But one feature of the programmes that, so far as my own experience goes, has been as little carpied about as any, and is evidently more widely appreciated than many, is the inclusion of the military bands—the band of H.M. Grenadier Guards, the Royal Air Force band, the Coldstream Guards' band, and others—that at intervals have entertained us from the various stations.

### A Stimulant For Troops.

Without drawing invidious comparisons, it is fair, I think, to say that these bands have captured the imagination of listeners as no other bands could. Why? One may give as the answer that our liking for martial music is more or less primal. As Colonel J. A. C. Somerville, Commandant of the Royal Military School of Music, pointed out to me recently, "The pomp and panoply of glorious war" have been from time immemorial linked with music in some form or other.

"Until comparatively recently," said Colonel Somerville, "music, from the military standpoint, was looked on as a stimulant for troops going into action, or as a signal for the performance of certain evolutions. For this reason, the trumpet and the drum were for a long time the only instruments used by armies. Bartholomæus, writing in 1306, mentions that a 'trompe' is an instrument properly ordained for men that fighteth in battayle . . . Men in old tyme used trompes in battayle to fere and affraye theyr enemyes, and to comfort their own knyghtes and fyghtyng men."

### Introduced by the Crusaders.

Precisely how the British Army got its bands, or the rudiments of them, it is not easy to say. The Crusaders are believed to have introduced the drum; while it is known that a type of clarion, and a wooden pipe, called a 'wayghte,' were added by degrees. The fife was in use in the middle of the sixteenth century, drums and fifes being referred to in a record pertaining to a muster of London troops in 1540. At the battle of St. Quentin, in 1557, there was a trumpet to each English cavalry troop, and a drum and fife to each hundred men on foot. Here, I think, we have the first step in the formation of the military band as we know it.

Queen Elizabeth had a preference for military music, according to one chronicler, and often commanded a recital of kettledrums, trumpets, and fifes and drums combined.

### Paid by the Officers.

By the middle of the eighteenth century, drum and fife bands were widely established among infantry regiments, the trumpet prevailing among the cavalry. From this period onward the military band proper began to take definite shape, the first mention of an organized "band of music" being in 1700, the band in question being composed of trumpets, horns, bassoons, and hautbois, the last-named soon afterwards being displaced by the clarinet, said to have been introduced into this country by the father of Johann Sebastian Bach.

One of the earliest forerunners of the modern military band was the Royal Artillery band, formed in 1782, and based on certain bands

already instituted in Germany. At this time, and, indeed, for a considerably later period, the military band had no official status whatever. The bands were composed of civilian players; they were engaged by the officers of the regiment, by whom they were paid.

At one time there was a decided preference for German players; at another Italians were in favour; and at another Negro drummers were much in demand. Traces of the last-named vogue remain in the leopard's skins worn by some drummers, and in the gyrations of the drum-major's staff, the last regiment to disband its black drummers being the 29th Foot, in 1843.

### The Bewildered Duke.

The history of the British military bands up to this time is largely one of extraordinary divergencies in organization and instrumentation, each band being subject to the whims of its bandmaster, who pursued his course without reference to, or concern for, the progress of military music as a whole. It is a fact that our army bands of to-day are suffering, in at least one gravely important detail, from the muddle existing at this period, namely, in the matter of musical pitch, which differs from that of all other bands. The massed British bands at the Queen's birthday parade at Varna, in 1834, struck up the National Anthem in such a bewildering variety of pitches, that the Duke of Cambridge was moved, when he became Commander-in-Chief, to order that henceforth the National Anthem should be played in B Flat!

### A Gulf Between.

It was through the Duke of Cambridge's initiative that the Royal Military School of Music, centred at Kneller Hall, Twickenham, came into being seventy years ago. Regiments were invited to subscribe to the cost of training bandmen and fully qualified bandmasters, and military bands began to take a more important part in regimental history.

Unfortunately, the Kneller Hall authorities standardized a pitch for military bands that fixed a gulf between military and civil music, with the result that ever since that time co-operation between the two has been quite impracticable. One of Colonel Somerville's aims has been to see this radical difference abolished.

### Trained From Boyhood.

"The status of the military band in the world of music," said Colonel Somerville, "is rapidly improving, and composers of the first rank are now writing music specially for it. Most of our army bandmen, some of whom are very fine musicians, have been in training from boyhood, as members of the various schools and institutions from which most of them are recruited. At Kneller Hall each student is given a thorough grounding in such subjects as harmony, instrumentation, aural training, composition, elocution, choral work, and conducting. All the students in turn receive practical instruction in the last-named throughout the three years' course by means of the outdoor military band concerts in summer, and indoor orchestral performances in winter. An examination in the theoretical subjects is held two years after a student joins the school. His third and final year is devoted to the more practical aspects of the work."

That the military band is no longer regarded as being an inconsiderable force in music is due very largely to Colonel Somerville's own efforts to raise in every possible way the prestige of military music.

R. P.

## Problems of The Programmes.

(Continued from the previous page.)

ones, and the times are few when one can turn off London to find something more recherché (forgive the term) coming from Bournemouth or Birmingham, where resources are naturally not what they are in London.

How has the B.B.C. in the London Station done its work? As one who has at least glanced through most of its programmes, I think it has done it extremely well. There was a certain amount of groping at the beginning, but recently the programmes have, I believe, been as good as they could be. Complaints have been made. They have been made from two sides. We have had the minority complaining that they really don't want the Children's Hour, that they cannot bear "I'll Sing Three Songs of Araby," and that what they want is an unbroken stream of concertos, symphonies, Schubert, and Hugo Wolf rounded off with speeches and recitations by the greatest statesmen and the most accomplished men-of-letters of the day. This complaint is the one of which we have heard most.

There are people, no doubt, who are annoyed whenever they hear songs about "My Beautiful Garden of Love"; but it should not be forgotten that the B.B.C. is consciously buying a very large number of licenses every time that it permits somebody to talk sense about the League of Nations or to sing a song by Schumann or to play anything Russian except, perhaps, Rachmaninoff's "Prelude." My own impression is that the B.B.C. have not been conspicuously neglectful of their duty to culture or of the needs of the "minority public."

Nevertheless nobody is satisfied: nobody even approaches being satisfied. What is the deduction? The deduction is that it is impossible to please even the present large public of listeners—with a single programme. It is true that several programmes are available. As it is, the alternative service from the new high-power station reaches perhaps nearly half the population "on crystal." This is not enough. Agreed. But the point is really irrelevant. I have always believed that discontent will not be allayed or the possibilities of broadcasting fully exploited until at least two complete programmes are sent out side by side from the London Station every day. I am not suggesting an ideal; the ideal would be "one man—one programme," which is patently impracticable; I am only suggesting an approach to the ideal.

There is no question of branding one listener as a Philistine and one as a cultivated person, one as a sheep and one as a goat. The transition from one wave-length to another can be made, and will thousands of times a day be made, in an instant. But the regular, unintermittent programme for educated people ought to be there every week, for the minority to use all or most of the time, and the majority to dip into whenever they feel inclined for something less ephemeral than usual and whenever they are tempted by a theme which happens to be within their special field of interest. The London Station is an essential for programme No. 2; the music may be played anywhere, but executive talent is chiefly centred in London.

I am convinced that an "A" service, run every day from London, and run on the standards of the best concert-halls and the most educated magazines, would satisfy, as they are not being satisfied at present, the needs of tens of thousands of persons and would draw into the wireless net tens of thousands who have remained rather superiorly apart from it.



## The Human Touch.

### A Blind Girl's Tribute to Wireless.

[The following article was written by Miss B. Johnston, one of the blind readers in the stereotyping department of the National Institute for the Blind, and it gives a vivid impression of what wireless can mean to a person who is deprived of the priceless boon of sight.]

WIRELESS means so much to those of us who are unable to keep up with the times by reading the newspapers, and gives so much entertainment to those who would otherwise have none, that I feel a personal kinship with the people at the studios and stations who provide us with such excellent programmes.

When important events take place, there are lonely blind people who would know nothing about them were it not for the announcer at the broadcasting station.

### A Link With the World.

To the blind, wireless is a means of overcoming social handicaps, and enjoying things that others enjoy.

Braille, for example, is a means to an end—that of acquiring knowledge; but broadcasting is a beginning which never should end, for, by it, the blind are enabled to take their stand with others in the existing world of intellectual enjoyment and pleasure.

Pleasure is as necessary to health as work, and pleasure such as the wireless offers is infinitely valuable.

To come home and listen to the news; then to a variety of entertainment, and thus quietly to feel oneself to be in the heart-centre of real brightness and movement means—to me, at all events—something similar to the acquirement of sight.

It is the link with the world as it is that we blind people need, unveneer by ridiculous, shallow sentiment.

### Children Once Again.

The wireless play, again, is a great accomplishment in the broadcasting scheme; for to blind people a play loses nothing by the lack of scenery, and a chair by one's own fireside is more comfortable than the most comfortable seat in a theatre.

Organ recitals are (if I may so put it) inspiring in their very realness. When Sunday comes, with all its attendant thoughts, it is sweet to feel that our little crystal set can switch us on to our "Family Gathering" at the studio. We can hear the many "uncles" and "aunts" of the little children, and we ourselves become children again while listening to their pleasant stories.

We feel what good we can derive as a nation from broadcasting when the children are brought close to us by radio-magic, and blindness itself, with all its tragedy, is lightened—even conquered—for the time by that wonderfully subtle something which I should myself define as "the radio-human touch."

B. JOHNSTON.

WATER is not usually regarded as a source of inspiration, but Sir Alexander Houston, Director of Water Examination for the Metropolitan Water Board, had some very interesting things to say in his recent address from the London Station.

He pointed out that the seven million people of the London area require an average of 250 million gallons a day. This represents a weight of one million tons.

The shares of the New River Water Company, valued originally at £100, eventually reached a figure of £130,000 each.

As an instance of the importance of avoiding the waste of water, the lecturer mentioned that a single leaking tap may mean the loss of 55,000 gallons of water in a year.

## Romeo and the Radio.

### The Story of a Voice that Charmed. By Alfred Heard.

"I OFTEN wonder," remarked the Soprano, in a thoughtful tone, to the other artists in the waiting-room, "what idea the listener gets of the appearance of an artist he has never seen. I suppose the voice of the singer has some influence on the imagination of the listener?"

The Entertainer laughed sarcastically. "I happened to meet a young girl the other day," he said, "who had heard me over the wireless, but had never seen my classic profile. When she heard my name, she started violently. 'My Aunt!' she cried, 'I thought you were young and handsome! Were you a prize-fighter before you became funny, or did your mother drop you when you were quite young?'"

The Tenor, stout but presentable, smiled reminiscently. "The point you raise, Miss 'Lairie," he said, "reminds me of an amusing, yet romantic story of a keen business man who was passionately fond of music. There will be time for me to tell the story while the orchestra is playing *Raymond*, if you would care to hear it?"

Polite murmurs arose from the waiting artists, and the Tenor, clearing his throat and taking up a graceful pose, began. "Wilfrid Keene," he said, "might be described, vaguely, as an agent. He had a small office in the City and, in addition to a few clerks, employed a girl typist who also acted as his private secretary.

This typist, Mary Selwood, was a short, slim, and very pretty brunette. Always dressed very inconspicuously, she was brisk, businesslike, and, in the opinion of the male staff, distinctly stand-offish. Keene himself, a good-looking man of about thirty, and unmarried, did not appear to notice that his private secretary was more than ordinarily attractive, and treated her exactly as he would one of his own sex.

"As I said before, Keene was a great lover of music and naturally possessed a wireless set. It is more than likely that he will be listening to us to-night, by the way; or, perhaps, I should say most of us, because he abhors entertainers."

"I suppose he finds the efforts of the Tenor so much funnier," growled the Entertainer.

The Tenor chuckled, and continued. "Now, one evening, while listening to the London programme, Keene was much struck by a beautiful soprano voice. Glancing at the programme in *The Radio Times*, he learnt that the singer's name was Myrtle Brook; a strange name to him, and evidently a new artist. Possessed of a keen musical ear, he listened to the singer with delight, and conjured up visions of a tall Marguerite-like beauty with long ropes of golden hair. The vision haunted him, asleep or awake, and he looked forward with feverish eagerness to the next appearance of the unknown singer's name on the programme.

"In about a fortnight's time, Myrtle Brook sang again, and Keene listened enraptured. A man of impulse, he decided to send a box of flowers to the studio with a note expressing his great admiration of her singing, trusting to the B.B.C. to forward the parcel to her private address. A few days later, he was delighted to receive a few lines from Miss Brook, thanking him for his gift.

"The note gave no clue to the girl's address, but being by this time quite infatuated with the unknown fair one, Keene wrote again, and going somewhat into detail as to his private circumstances, with the utmost delicacy begged the girl to disclose whether her affections were

engaged. If not, he implored her to grant him an interview."

"That young man should go far," remarked the Entertainer, admiringly. "He's wasted in the City; he ought to be in the country, selling condensed milk to dairy farmers."

"If you interrupt me, I shan't have time to finish the story," said the Tenor. "The girl replied, confessing that she was single and heartwhole, and that she was much impressed by Keene's letter. At the same time, she did not think it quite *commode* to fast to grant the desired interview, introduced as they were.

"Keene then lost his head completely; showered flowers, hot-house fruit, chocolates and even jewellery on his unseen *incognita*. Obsessed with the idea that she was tall and fair, he referred to her as his stately golden-haired goddess, and finally, in a passionate epistle, asked her to marry him!"

The Soprano leant forward in her chair eagerly.

"Tell us quickly what Miss Brook replied," Mr. De Vere. "I am due to sing in two minutes' time."

With a careless gesture, the Tenor pulled out his cigarette-case, took out a cigarette and tapped it very reflectively on the back of his hand.

"The girl replied," he said, "that she would give him an answer in person on the following day. There would be no need to make an appointment; they could not fail to meet."

"Thoroughly puzzled, and in a state of great nervous excitement, Keene turned up at the office next day, sat down at his desk, and rang for his private secretary. Mary Selwood tripped in with her note-book and fountain-pen, and, instead of taking her seat at her own desk, went up close to Keene, perched on his desk, to his amazement, and in a demure voice said, very clearly: 'I shall be happy to be your wife, Wilfrid, dear!'"

"Great snakes!" cried the Entertainer, "do you mean to say—"

"I do," retorted the Tenor, calmly. "Mary Selwood had been studying at one of the colleges for some years; had decided to begin her career by singing for the B.B.C., and, after a satisfactory audition, had gone down on the programme as Myrtle Brook—her mother's maiden name."

"And did Wilfrid Keene marry her?" inquired the Soprano, anxiously, gathering her music together.

"I was present at the wedding," replied the Tenor, "and I can tell you that Keene is quite satisfied that his wife is every bit as attractive as the vision he conjured up when he heard her singing over the wireless!"

[We shall shortly publish another story in this Series.]

THE POTTERIES CHORAL SOCIETY, conducted by Mr. Carl Oliver, will broadcast for the first time from the Stoke-on-Trent Station on Friday, March 27th. This Society is well known in the district, and their programme should prove interesting to local listeners.

SCHUMANN'S Piano Concerto will be played by Miss Irene Scharrer at the London Station on Wednesday, March 25th, in a "Popular Classics" programme which will also include the first of the Brahms Symphonies.





# Official News and Views. GOSSIP ABOUT BROADCASTING.

## Well-Known Poetess to Broadcast.

LADY MARGARET SACKVILLE, the poetess, will broadcast for the second time from the Edinburgh Station on Thursday, April 2nd. She will give a short lecture recital on the Scottish Ballads, and the programme will be S.B. to all stations.

## Light Music from London.

A pleasing change from the ordinary Sunday afternoon concert will be given at London on March 29th, when the programme will consist chiefly of chamber music of a light nature. The Quartet engaged is the Catterall String Quartet. Mr. Catterall has just retired from the leadership of the Hallé Orchestra, with which he has been associated for many years. Mr. Dale Smith, baritone, Miss Sidonie Goussens, harpist, and Mr. Angus Morrison, pianist, will contribute to the programme.

## Far-Distant Listeners.

In *The Radio Times* postbag last week three letters of special interest were received. One was from Psawau, in the Bush of the Gold Coast, West Africa, recording clear reception of the Savoy Bands; another was from Heliopolis, Egypt, thanking the B.B.C. for an opera received on two valves from Bournemouth—"Every word clear and with good volume." This letter stated that the Bournemouth Station is received there every night, and generally very clearly. The third communication was from Bombay, and described an evening in the Bombay Radio Club, when programmes from Newcastle and London provided an evening's entertainment for the members.

## A New Radio Singer.

Part of the programme to be broadcast from Edinburgh on Friday, April 3rd, will consist of a recital of operatic arias by Miss Lucy Romain. She was a pupil of Mme. Elena Gerhardt and Sir George Henschel, and this will be her first performance before the microphone. Miss Romain will sing, among other arias, "Batti Batti," from *Don Giovanni*, by Mozart, with 'cello obbligato, and a seldom-heard aria from *The Taming of the Shrew*, by Goetz.

## Morse Practice from Sheffield.

The Sheffield Station will be transmitting Morse practice between 6.40-6.55 on Mondays and Thursdays from April 6th. In order that amateurs may have an opportunity of following the exact text of this practice, it will be taken from the "Official News and Views" in the current issue of *The Radio Times*.

## "The Gamblers."

The popularity of two-hour plays at the Manchester Station has induced the "2ZY" Dramatic Company to prepare the production, under Mr. Victor Smythe, of *The Gamblers*, a play in three acts, by Charles Klein. The performance will take place on Monday, March 30th. The play is of the sensational type, after the manner of *The Third Degree*, by the same author. This play, it will be remembered, was the one with which the "2ZY" Dramatic Company opened their season in September last.

## Manchester's Surprise Programme.

Owing to the collapse of some of the trunk lines to Manchester during the recent gale, when an S.B. programme was being relayed, the Station Director had hastily to provide an impromptu concert from some of the provincial stations. Manchester listeners apparently enjoyed the uncertainty of not knowing what the next item was to be. Accordingly, another surprise programme is being arranged by the station. It will be given on April 3rd, but the details of it will not be published.

## A Religious Broadcast.

The religious service to be broadcast from Liverpool on Sunday, March 22nd, will be of particular interest to Roman Catholics. The address will be delivered by the Rev. Dr. T. E. Flynn, of St. Joseph's College, Upholland. The Catholic Choral Union Choir will also take part in this service.

## Something New.

Something new in the way of programmes is promised by the Cardiff Station for Wednesday, April 1st. The performance will take the form of a music-hall show in two "houses," and no fewer than twelve different artists will offer "turns." At 7.30 listeners will be conducted to the first house of the "Colosseum," where Miss Helen de Frey, the coloratura soprano, will "top the bill." A feast of variety will be offered, including Warwick Bradshaw and his orchestra. Mr. Donald Davies will present his sketches of "Men, Music and Miscellanea." Somebody will syncopate, and the audience will stream out in good humour after the last turn by Miss Katie Goldsmith with her violin.

## Topical Events by Radio.

Finding the evening still young, the "Parthenon" will be the next port of call, and here will be found a programme including Miss Mollie Seymour and Miss Nellie Norway, with violin and silver handbell solos; Mr. Olly Oakley and Miss Julia Larkins with a banjo, a piano and a gift for child impersonations; a boxing match which is guaranteed to last no longer than one round, and Mr. Sidney Evans, comedian. If time permits, a mystery item, showing the first Biograph of Topical Events by radio without the aid of television will be included.

## Belfast's Afternoon Concerts.

The afternoon orchestral concerts on Tuesdays and Thursdays are a very popular feature of the Belfast programme. Letters have been received from all parts of Ireland, Scotland and the North of England testifying to the success of the recent series of Haydn and Mozart Symphonies. On Thursday, April 2nd, the programme will be devoted to the more popular works of Dvorák and Brahms. Miss Rosa Knight will sing a group of songs by each, and the orchestra will include two of the Slavonic Dances of Dvorák, and the Large movement of his New World Symphony, and two of the best-known Brahms intermezzi.

## "For the Crown."

Another Radio Fantasy will be given at the Birmingham Station on Wednesday, April 1st. This is the fourth of the series and is entitled "For the Crown." The libretto is by John Overton, the novelist, who has chosen the period of the Cavaliers and Roundheads as the source of inspiration, a period which lends itself to romantic and imaginative treatment. The music to which this fantasy is set has been specially selected for the occasion by Mr. Joseph Lewis, the Musical Director of the Birmingham Station, who conducted the recent performance of *The Pilgrim's Progress* at Covent Garden.

## Plymouth's Request Programme.

The first "Request Programme" will be given from the Plymouth Station on April 3rd. Miss Kathleen Drake, soprano, will be supported by the band of H.M. Royal Marines, in light and popular numbers. Mr. Edwin Birch will give a Dickens recital, and Madame Delia Elgar will join him in a duologue by Dawson Milward.

## Life in The Ancient World.

The series of talks which Dr. R. W. Livingstone, Vice-Chancellor of the Queen's University, Belfast, is giving at the Belfast Station each Monday at 9.40, will be continued during April. His subject, "Some Views of Life in the Ancient World," is one with which he is well qualified to deal.

Dr. Livingstone, late fellow, tutor and librarian of Corpus Christi College, Oxford, has had a distinguished academical career, and he was a member of the Prime Minister's Committee on Classics in 1920. He has also published a number of books on classical subjects.

## Plays at Aberdeen.

The first broadcast performance of the Rhapsody for Flute, Cor Anglais, String Quartet, Bass and two voices, by Mr. Arthur Blus, will be given at the Aberdeen Station on Friday, April 3rd. The following night Aberdeen will broadcast *The Glass Panel*, a comedy in one act, by Arthur Black, and *Is It Possible?* a sketch by Dorothy Langton.

## "David Garrick" to be Broadcast.

The Leeds-Bradford Station Quintet, under Mr. Percy Frostick, will support Mr. William Maerady and Miss Edna Godfrey-Turner on Friday, March 27th, when a series of plays will be presented, consisting of *David Garrick*, in four scenes; *A Daughter's Choice*; and *Married Life*, a farce in one act.

## A Guessing Competition.

A Request Night and a Guessing Competition will be given at Bournemouth on Saturday, April 4th. The programme will consist of request items, and a prize to the value of £3 3s. 0d. will be awarded to the listener who sends in the most correct list of titles and composers' names of the items. Further details will be given in the programme.

## Three Radio Dramas.

Three short plays are to be performed at the Stoke-on-Trent Station, on Friday, April 3rd. Mr. William Maerady and Miss Edna Godfrey-Turner are then to present *The Irish Doctor*, a farce in one act, by J. K. Wood; *A Daughter's Choice*, by Donald Edwards, and *Love in an Office*.

## Anatole France.

In the course of the French talk from London on Thursday, March 26th, M. Stéphan will continue his survey of the work of Anatole France. He calls this talk "Anatole France et l'Histoire," and in illustration of the points made, he will, at the end of the talk proper, give an account of Anatole France's celebrated story "Le Procureur de Judée."

## Aberdeen's New Assistant.

Mr. Henry M. Fitch has been appointed Assistant at Aberdeen Station. He is an ex-regular R.N. officer who during the war held the dual ranks of Naval Secretary to a Vice-Admiral and Major, R.N. Division. During his Eastern service he was attached to the Staff of the Crown Prince of Serbia, and speaks Serbian.

## For the Children.

Drama and its exponents, the romance of the commonplace, music and books, talks on the open country, the fairyland of science, folk songs, and similar subjects are to be dealt with by the various "aunts" and "uncles" who conduct the "Teens' Corner" of the Leeds-Bradford Station from Monday, March 23rd. This part of the programme will now take place between 6 p.m. and 6.15 p.m. daily. The Children's Corner of this Station will, from the above date, be conducted from 5.15 p.m. to 6 p.m.



# PEOPLE YOU WILL HEAR NEXT WEEK.



*(Maurice Beck & Marguerite)*  
Miss DORIS VANE, a former member of Pellerin's "Follies," who will broadcast from London on Sunday, March 22nd.



*(Horseshoe)*  
Miss MARJORIE SINCLAIR (Horseshoe) will sing at Belfast on Wednesday, March 25th.



*(Foulsham & Bushfield)*  
Miss MARCIA BOURN and Miss LENA COPPING (Entertainers) will be heard from Bournemouth on Monday, March 23rd.

## A Self-Taught Musician.

IT may be a wrong quotation, but a true saying, that "Some are born to greatness, some achieve greatness, whilst others have greatness thrust upon them." In the middle category must be placed Mr. Albert Sammons, the well-known English violinist, who broadcasts from Birmingham on Saturday, March 28th. As an instrumentalist from the age of seven, it can truly be said that Mr. Sammons is one of the few self-taught musicians who have achieved any marked degree of fame. After earning his living for years as a member of provincial orchestras, he migrated to London, where he was not long in meeting with the recognition that was his due.



*(Gentle & Myrtle)*  
Miss ROSE MYRTIL (Gentle) will sing at Cardiff on Monday and at Manchester on Friday.



Mr. ALBERT SAMMONS.

It was when playing a movement from the Mendelssohn Concerto that he came under the notice of Sir Thomas Beecham, who was so impressed with his playing that not only did he ask him to join his orchestra, but appointed him, some twelve months later, as his leader. From that time success had earned and well merited has followed Mr. Sammons.

## Composer of "The Red Pen."

Mr. Geoffrey Toye, whose light opera, *The Red Pen*, will be broadcast to all stations except Chelmsford on March 24th, is the son of a late House Master of Winchester College. A distinguished musician, he conducted *The Huskard* at the Haymarket Theatre before the war, as well as other well-known theatrical productions and Queen's Hall performances. After four years' service in the war, he conducted opera for Sir Thomas Beecham for a time, as well as some Philharmonic Concerts during the Seasons between 1918-1919. He has also conducted Gilbert and Sullivan Operas.



*(Morris)*  
Miss NINA FRONORA (Morris) will sing at Hull on Friday, March 27th.



*(Maurice Beck & Marguerite)*  
Mr. A. P. HERBERT, the well-known humorist, is author of "The Red Pen," which will be broadcast to all stations, except Chelmsford, on Tuesday, March 24th.



*(Maurice Beck & Marguerite)*  
Mr. GEOFFREY TOYE.



*(Maurice Beck & Marguerite)*  
Mr. L. STANTON JEFFERIES, Deputy Director of Music to the B.B.C., will conduct the music in "The Red Pen" on Tuesday, March 24th.



# Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

## BEETHOVEN'S "PASTORAL" SYMPHONY, No. 6.

THIS particular Symphony enters into every argument on "Programme Music," or "Absolute Music"—two technical terms which may be broadly defined thus: *Programme Music* is music which is avowedly written on some literary or pictorial basis (that is, on a "programme" of ideas outside music); *Absolute Music* is music which has no basis exterior to itself—music pure and simple.

When Beethoven wrote his *Pastoral* Symphony he was at great pains to have it understood as (to use his own words) "more expression of feeling than painting." Listeners may find interest in deciding for themselves how far this is true.

### I.

#### "AWAKENING OF JOYFUL FEELINGS ON ARRIVAL IN THE COUNTRY."

(Quick, but not too quick.) The First Movement is simply a delightful piece of music in which you may, if you wish, ignore the title. It is, in fact, in the usual First Movement form: two Main Tunes are given out in the Exposition, developed in the Development Section, and repeated in the Recapitulation.

The FIRST MAIN TUNE is very simple. A short phrase is played by STRINGS, is repeated (slightly differently) and continued, other instruments gradually joining in until something of a climax is built up. This ends on a rapidly repeated chord in CLARINETS and BASSOONS, answered by a rising phrase (derived from the First Main Tune) in First VIOLINS. These two answering phrases are both repeated three times, then the Violins lead in the—

SECOND MAIN TUNE. When listening to this, it is interesting to try to decide whether the treble or bass has the more important melody. For here are heard two tunes at the same time—a smooth, waving one which First VIOLINS start, and another (in slower notes) played with it and below it by CELLOS.

Note how, when First Violin and Cello have finished these little Tunes, each takes up the other's. Then the FLUTE enters with the slower-note Tune, and later other instruments, the volume of sound steadily increasing.

At the climax, the Strings are left to play still another short Tune. Two or three more are added. So we have here quite a group of tunes.

The Exposition ends in a whisper from the Strings.

The Development Section treats little but the First Main Tune. It and the Recapitulation maintain the feeling and style of the Exposition unbroken, and are very straightforward.

The Coda (or "Tail-piece") is long, but contains nothing new. It merely brings the movement to a satisfying close.

### II. "BY THE BROOKLET."

In this Movement the impression is one of rippling along dreamily, without a pause.

One notices chiefly Two Solo CELLOS, MUTED, whose lines of melody are generally doubled, an octave above, by other Strings.

At the end, birds begin to sing. The trilling of the Nightingale is represented by a Flute, the high repeated notes of the Quail by an Oboe, and the lower call of the Cuckoo by the Two Clarinets.

### III. "A VILLAGE FESTIVAL"

(Quick.) This is practically a country dance, German, of course, not English, though the first phrase is curiously like an Irish lil. The village

band is at times clearly horseshod, with its typical *doh-rah-doh* bass. The festivities are suddenly interrupted by—

### IV. "A THUNDER STORM."

This is thoroughly realistic. The thunder is sometimes violent (loud Drum-rolls) sometimes a mere rumble (Lower Strings). Upper Woodwind help to suggest lightning. The abatement of the storm is welcomed by—

### V. "A SHEPHERD'S SONG—

#### THANKSGIVING AFTER THE STORM."

(Fairly quick.) A CLARINET begins a Tune in the shepherd's-pipe manner. It is echoed by a Horn.

This Movement, like all the others, except the First, does not seem to want a detailed analysis in a brief description of the Symphony.

### BRAHMS'S CLARINET QUINTET.

(CHELMSFORD, THURSDAY.)

This is written for Clarinet and String Quartet (Two Violins, Viola and Cello).

It is not a mere show-piece for Clarinet, though it does, indeed, use all the best resources of the instrument. But the Clarinet is here very little more prominent than the Strings, and, in fact, this Quintet owes much to the Clarinet's capacity for taking an unobtrusive part in the general conversation with the Strings.

There are Five Movements, the Third being joined to, and almost an introduction to, the Fourth.

The FIRST MOVEMENT (Quick) is fairly complicated, but none the less beautiful. There are at least four short tunes, given in turn to most instruments impartially.

In the SECOND MOVEMENT (Slow) the Strings are muted. It is more lyrical, but the middle part of the Movement consists chiefly of elaborations in Clarinet and First Violin.

The THIRD MOVEMENT (Moving steadily) is exceedingly simple and hymn-tune-like. As already said, it is joined to the—

FOURTH MOVEMENT (Rapid, but not too rapid, and with feeling). This is playful, whimsical, and has some interesting colour effects.

The FIFTH MOVEMENT (With speed) is an Air-with-Variations. The Air is in two sections, the second of which is repeated. There are five Variations, each with its own character. Towards the end, a suggestion of the First Movement becomes increasingly marked, until we come to the Coda, which is founded on the First and last Movements.

### JOHN IRELAND RECITAL.

(GLASGOW, BELFAST, AND ARMSDEEN, FRIDAY.)

John Ireland was born at Bowdon, in Cheshire, in 1879.

He has written music in most branches, vocal, and instrumental, but by far the greater part of his output, up to the present, has been Chamber Music, Piano Music, and Solo Songs.

His PHANTASY TRIO for Violin, Cello and Piano is a continuous work, but is in four definite sections. The second section is slower than the first, the third is a shortened repetition of the first, and the last is a lively coda.

His FIRST VIOLIN SONATA, on the other hand, has three separate Movements.

The First Movement is vigorous; it is built upon several well-defined short phrases.

The Second Movement is called a *Romance*—a title to which its lyrical, and at times passionate expression lives up.

The Third Movement is a *Rondo*—a quick (this time, very boisterous, dance-like) piece in which one Main Tune recurs frequently.

# Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.]

## The Young Idea.

DEAR SIR,—During a hygiene lesson last week, in answer to the question "What poisonous air do we breathe out?" the class was convulsed with laughter by the answer "ZLO."

Yours, etc.,

Harrow.

"THE TEACHER."

## Why Jazz is Interesting.

DEAR SIR,—The writer of your article entitled "In Defence of Jazz," appears to have some wrong ideas on the subject which should be contradicted without further delay.

To begin with, he talks as if syncopation were a new thing which had been discovered quite recently. This is not so. As far back as the fourth century it was being used in hymn tunes and, since then, all the great composers have judiciously used it in their works.

Syncopation is briefly this: The making of an accent between two beats of a bar on what should really be the unaccented note. That is, the strong beat is tied so that it cannot take the ordinary accent, but must be silent. The result is that the accent is thrown forward upon the next beat, and just as when a jet of water is stopped for a second and, on being freed, flows on with renewed vigour, so the stream of music flows on with renewed vigour when it is released.

This form of expression is capable of making the most trivial and commonplace tune sound interesting when heard the first time, and that is why it is so popular with the "pot boiling" fraternity of so-called composers and the musically uneducated public.

But to say that jazz is an important contribution towards musical development is nonsense.

Modern dance music and popular songs are syncopated, and, as syncopation is no new thing, where does the important contribution to music come in?

Yours, etc.,

Belfast.

A. B.

## The New Tuning Note.

DEAR SIR,—I think a satisfactory solution of this problem would be achieved if the piano were used to play a prelude instead of the scale. As "E. K. F." says, the volume of the tone increases as the pitch lowers, and no indication of the true output of the set can be obtained.

A composition which would be ideal is Chopin's Prelude in A, a short piece of about twenty bars and of as uniform a pitch as, I think, could be obtained.

I am sure it would be both artistic and useful, because, when all is taken into account, the high whistle is very annoying.

Yours, etc.,

Wakefield.

F. H.

## Talks in the Evening.

DEAR SIR,—Your correspondent, "Mrs. H. E. M.," asks for music only from 7.30 to closing down time. Surely she overlooks the great army of workers who, like myself, have no chance of enjoying the afternoon talks, and depend entirely on the evening programmes.

While fully appreciating the musical items, I, and many of my friends, look forward to hearing the news bulletins, lectures, talks, and public speeches, and would be greatly disappointed if these were withdrawn from the programmes.

Yours, etc.,

London, N.

Mrs. E. A. G.

(Continued on the facing page.)



# Listeners' Letters.

(Continued from the previous page.)

## High-Brow and Low-Brow.

DEAR SIR.—I have been reading various criticisms of the music in the broadcast programmes, and I have come to the conclusion that those who sign themselves "Low-Brow" or "Middle-Brow" are themselves the only stumbling-blocks in the way to the love of music.

The average man is terrified by the word "classical." This is a word which, when applied to music, includes the music and musicians of the eighteenth and nineteenth centuries. To explain away his terror at this word, the unfortunate person invents a word for himself, "High-Brow." This is intended to convey that the music of the Great Masters is either (1) below his dignity as an upholder of the rights of the uninitiated to imitate "music and morals" from across the Atlantic, or else (2) too deep and abstruse for his untrained intellect to enjoy. Such people are very broad-minded! There is a happy medium, though, and people in this state can enjoy both good and bad.

The fears of the "Low-Brows" are, however, groundless. If one were to play them a Mozart sonata, and tell them it was by the author of the latest fox-trot, they would thoroughly enjoy it; and if they heard a Schubert song, and were told that it was by the author of "Coal Black Mammy," there would be no bounds to their admiration.

For real "tunes" let them try the Masters. As soon as people realize that music, real music, is the expression of the emotions of men who had their loves, troubles, and joys, just like other men, then will the great works of Beethoven, Mendelssohn, Mozart, and Haydn, and the glorious songs of Schubert, Schumann, and Brahms, come into their own, and out the jazz bands and saxophones which are plaguing the world. Yours, etc.,

Manchester. "A LOVER OF MUSIC."

## Studying Languages by Radio.

DEAR SIR.—As a student of the French language, I follow with avidity the broadcasting in that language, and the sympathetic understanding of the speakers in the matter of learners' difficulties is gratefully noted.

I presume that the frequency of these and other language lectures (e.g., Spanish from Manchester, by Mr. Bletcher) varies according to public request. I feel, however, that if the demand is small, this is to be regretted.

Reception from the Continent can hardly be quite so satisfactory—except, possibly, by valve sets. If, therefore, more frequent lectures could be found practicable, their educative value to the individual and to the nation could scarcely be over-estimated. Yours, etc.,

Derby. "SASS PIL."

## A Crystal User's Grievance.

DEAR SIR.—I wish to voice a grievance which listeners in this part of the world who only possess the humble crystal set have to suffer.

Frequently the B.B.C. broadcasts a play, or scenes from a play, revue, opera, etc., from a London theatre, and by some evil mischance we who can only pick up London through Chelmsford have, on those particular nights, had to put up with a very much less interesting concert at Chelmsford itself.

Can your readers picture our disappointment at being compelled to listen to a concert from Chelmsford on a night when London is broadcasting, say, *The Beggar's Opera*, that finest of musical productions of recent times?

One more complaint. The latest method of tuning in by piano is no improvement; on the contrary, it is worse. Yours, etc.,

Newington, Kent. A. B. C.

# Schubert's Place in Music.

His Influence on Later Song Writers. By George L. Marshall.\*

EVER since Schubert's death, nearly one hundred years ago, his music has gradually become more widely known, until his name is now as familiar on programmes as that of Mozart or Beethoven. Quite recently there has been a sudden renaissance of his popularity, fostered, perhaps, by a successful play dealing with an episode of his life—real or imaginary—set to his music, and to-day snatches of his melodies may be heard at street corners, not only in Continental cities, but in this country, as they doubtless were in Vienna when they began to capture the public imagination there.

## Composed Over Six Hundred Songs.

To most people, Schubert is only known as a writer of songs, and it certainly is in this capacity that he has made the deepest impression on the world. But it should not be forgotten that he composed a great mass of choral and instrumental music, much of which is of the highest level. When he reveals defects, however, it is in these latter compositions and not in his songs, where he reaches sublime heights, and the whole range of them—he composed considerably over six hundred in his short life of thirty-one years—maintain a level of consistent excellence which is astonishing.

The first thing that strikes us about him is his amazing fertility. As Schumann said of him, "If fertility be a distinguishing mark of genius, then Franz Schubert is a genius of the highest order." He seems to have been incapable of expressing himself except in terms of music, and he even bashfully confessed when quite a boy that he could not help composing, for melodies seemed to keep flooding his brain and compelling him to pour them forth on paper.

## Ideas Like a River.

It is a remarkable fact that although for some years he taught a class in his father's school, he had leisure to write such a quantity of things, many of them among his finest works, and it goes to show that, like Mozart, he was endowed with that rare gift of fluency which enabled him to commit his ideas to paper without the need of subsequent alteration.

This fluency was probably the cause of Schubert's only defect, not, of course, always apparent, namely, diffuseness and a lack of ability to mould his ideas into adequate and concise form. He sometimes seems to run away with himself from a sheer wealth of invention and to allow his ideas to spread themselves out like a river overflowing its banks.

His early music teachers, astonished by the fertility of his genius, seem to have ceased attempting to teach him the theoretical or, indeed, any other, branch of his art, and in later years Schubert himself confessed his lack of a sound knowledge of counterpoint and determined to repair the deficiency. Unhappily, he never survived to do so.

## Making a Poet Understand.

The next point that strikes us about Schubert's music is the variety of his invention, and this is most clearly exemplified in his songs, where his remarkable ability to make his music appropriate to the words, stamps him as the greatest of song writers. A contemporary poet, a number of whose poems Schubert set to music, admitted that he never realized the full significance of his words until he heard them sung to the music of Schubert.

It would not be difficult to cite a host of examples in Schubert's songs of the complete harmony between music and words. He catches the atmosphere of a poem and transfers it to

his music as no other song writer has done—at least, with such consistence.

Another characteristic of Schubert is his modulation, that is, the way in which he passes from one key to another. Sometimes he moves through several keys in as many bars, or suddenly changes from a major to a minor key, or the reverse, with striking effect. Frequently, he makes a song in a minor key end in the major, as in the case of "Her Pilgrims," or "The Romanes from Rosamunde." He seems to have been particularly fond of this mode of expression, although it sometimes takes him out of his depth.

## His Lack of Knowledge.

His almost invariable practice of never altering his notes when once they were written down was bound sometimes to lead him into the paths of diffuseness which we have already noted. He was unwilling to polish and repolish his work as Beethoven did, apparently in the belief that it would give it an air of artificiality. Beethoven's laborious efforts, on the other hand, to make his compositions as perfect as possible, had the effect of making them appear spontaneous. Handel and Mozart wrote down their notes rapidly without subsequent alteration, but they had the advantage of a very complete knowledge of counterpoint.

Schubert was endowed with as great facility as either Handel or Mozart, but his lack of theoretical knowledge puts him at a disadvantage when compared with them.

Again, his modulations are sometimes rather clumsy, as in the transition from the first to the second subject of the "Unfinished Symphony." But Schubert's defects of workmanship are far outweighed by his inventive faculty, which puts him among the world's great masters of melody. He has not Beethoven's broad humanity, sublime ideas, nor his great moral force, nor has he Mozart's faultless simplicity both of form and idea. He was not a musical virtuoso like almost all other great composers, but he was a creative artist of the first rank and as a song writer he has no superiors.

## "The Divine Fire."

We can detect a trace of sadness in his melodies, due, perhaps, to his life of hardship and poverty, and to the lack of encouragement from his fellow men. His gentle and unassuming nature would not permit him to impose the force of his genius upon others and thus gain the recognition and affluence which would probably have been the means of prolonging his life.

His influence on later song writers has been very great and the art-song, that is, a song that does not consist simply of the repetition of the same melody for each successive verse, owes its development to him.

"Truly, he has the divine fire," said Beethoven of Schubert, after he had come to know some of the work of his younger contemporaries, and such musicians as Schumann, Mendelssohn, and Liszt have paid him a similar homage.

A PROGRAMME of Chamber Music will be given from the High-Power Station on Thursday, March 26th, by the Snow String Quartet, assisted by Mr. Frederick Thurston, clarinet player, with songs by Miss Dorothy Helmrich, contralto. The programme will include Haydn's Quartet in G, Op. 64, a Brahms Quintet for Clarinet and Strings, and the Ravel Quartet in F. In addition, an interesting short Overture on the Hebraic Theme, by Prokofiev, the modern Russian, will be played by the Quartet, assisted by Mr. Stanford Robinson.

\* In a talk from Edinburgh.



# WIRELESS PROGRAMME—SUNDAY (March 22nd.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

**The High-Power (Chelmsford) Programme will be found on the facing page.**

## 2LO LONDON. 365 M.

DE GROOT and the  
PICCADILLY ORCHESTRA.  
MAY BLYTH (Soprano).  
A. E. Y. BENHAM (Bass).  
CHARLES LEGGETT (Solo Cornet).  
S.B. to other Stations.

3.0. The Orchestra.  
Grande Fantaisie, "Mancos" .... Massenet  
May Blyth.

"Ritorna Vincitor" ("Return Victorious")  
("Aida") ..... Verdi  
Mancos's Aria, "I Try Not to Own That I  
Tremble" ("Carmen") ..... Bizet  
The Orchestra.

Selection of Russian Melodies.

3.30 (approx.). A. E. Y. Benham.  
"Se il rigor" ("La Juive") ..... Helweg  
"Vulcan's Song" ("Philemon and Baucis")  
Gounod

Charles Leggett.  
"The Children's Home" ..... Cowen  
The Orchestra.

"Liebestraume" .... Liszt, arr. Mahler (1)  
Violoncello Solo, "Kol Nidrei" Max Bruch  
(Soloist, J. SAMHEITIN)  
Dance from "The Bride of Kashmir"  
Rubinstein

4.5 (approx.). May Blyth.  
"I Love the Moon" ..... Rubens  
"You Don't Believe in Fairies" Hope (1)  
"Twilight It Is" ..... Wignall  
The Orchestra.

Nocturne from 2nd String Quartet  
Borodin, arr. Weninger

"Clair de Lune" ..... Massenet  
"Pas des Fleurs" ("Nella") ..... Delibes

4.30 (approx.). A. E. Y. Benham.  
"The Raven" ..... Schubert  
"The Lute Player" ..... A. Wren  
Charles Leggett.

"The Chorister" ..... Sullivan  
The Orchestra.

Valso ("Rosenkavalier") ..... Strauss  
"Abide With Me" ..... Liddle (1)  
5.0-5.30.—CHILDREN'S CORNER. S.B.  
from Newcastle.

5.30.—Hymn, "Forty Days and Forty Nights"  
(A. and M., No. 92).

Bible Reading.  
Anthem, "O Lord, Turn Thy Wrath"  
(Hymn).

Address by the Rev. G. C. WILTON, M.A.,  
Rector of St. Anne's, Solo.

Hymn, "Holy Father, in Thy Mercy"  
(A. and M., No. 505).

### Ballad Programme.

DORIS VANE (Soprano).  
NORMAN NOTLEY (Baritone).  
UNA BOURNE (Solo Pianoforte).  
THE "2LO" QUARTET.

5.0. The Quartet.  
"Ritournello" ..... Chaminade (3)  
"La Cinquantaine" ..... Gabriel Marie  
"All Souls' Day" ..... Laves  
Doris Vane.

"Do Not Go, My Love" ..... Huguenin  
"The Willow" ..... Goring-Thomas  
"When'er a Snowflake" ..... Lehmann  
Norman Notley.

"A Lover's Garland" ..... Parry (11)  
"Flow Down, Cold Rivulet" ..... Graham Peal  
"A Farewell" ..... Christabel Marillier (2)  
"Eleonora" ..... Coleridge-Taylor (11)

6.30 (approx.). Una Bourne.  
Nocturne ..... Respighi  
"Little Waltz," No. 1 .....  
"Water Wagtail" ..... Cyril Scott (4)  
Impromptu, "By a Mountain Brook"  
The Quartet.

Favourite Airs from "Cavalleria Rustica"  
Mascagni

### Doris Vane.

"In Brittany" ..... Bayan  
"Sea Lullaby" ..... Edward German  
"A Birthday" ..... Cowen (15)

10.0.—TIME SIGNAL FROM GREENWICH.  
WEATHER FORECAST and GENERAL  
NEWS BULLETIN. S.B. to all Stations.  
Local News.

10.15. Norman Notley.  
"Mattinets" ..... Tosti  
"Song of Solace" ..... Sinclair Logan  
"Go, Lovely Rose" ..... Roger Quilter  
"The Roadside Fire" Faughan-Williams (1)  
Una Bourne.

Gavotte ..... Una Bourne  
Finnish Rhythms, Op. 31 ..... Paderm  
"Sevillanas" (from Spanish Suite) Albéniz  
The Quartet.

"Meditation" ("Thais") ..... Massenet  
Norman Notley (with the Quartet).

"Ombra mai fu" (The Largo) ... Handel

10.45.—Close down.

## 5IT BIRMINGHAM. 475 M.

### Classical Programme.

3.0-5.0 THE STATION ORCHESTRA.  
Conducted by JOSEPH LEWIS.  
EMILY BROUGHTON (Soprano).  
HAROLD CASEY (Baritone).  
WALTER HEARD (Solo Flute).  
The Orchestra.

Overture, "Oberon" ..... Weber  
Harold Casey.

"The Wanderer" ..... Schubert  
"Vulcan's Song" ..... Gounod  
The Orchestra.

Suite, "Mozartiana" ..... Tchaikovsky  
Emily Broughton.

Aria, "O, Had I Jubal's Lyre" Handel (11)  
Walter Heard.

"Remembering Napoléon" ..... Paganini  
Hinter Idyll ..... Kohler  
The Orchestra.

"Melodie and Valse Mignonne" Monikowski  
"Siegfried Idyll" ..... Wagner  
Harold Casey.

"The Lotus Flower" ..... Schumann  
"I Will Not Grieve" ..... Schumann  
Walter Heard.

"La Tremolo" ..... Demarest  
"Valse du Printemps" ..... de Jong  
Emily Broughton.

"The Violet" ..... Massart  
"Sweet Melodies" ..... Brahms  
"The Erl-King" ..... Schubert  
"The Tryst" ..... Sibelius  
The Orchestra.

Suite, "Ballad Egyptian" ..... Lisner

6.0-6.30.—CHILDREN'S CORNER. S.B.  
from Newcastle.

8.0-8.45.—Religious Service conducted by the  
Hon. and Ven. the ARCHDEACON of  
SALOP. Relayed from the Cathedral.

9.0-10.0.—Programme S.B. from Manchester.

10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Local News.

10.15-10.45.—Programme S.B. from Manchester.

## 6BM BOURNEMOUTH. 385 M.

3.0-5.0.—Programme S.B. from London.

5.0-5.30.—CHILDREN'S CORNER. S.B.  
from Newcastle.

8.0-9.0.—Service and Religious Address by  
The Most Rev. W. J. F. ROBERTS,  
D.D., LL.D., Primate of the Episcopal  
Church in Scotland. S.B. from Dundee.

9.0-10.0.—Programme S.B. from Manchester.

10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Local News.

10.15-10.45.—Programme S.B. from Manchester.

## 5WA CARDIFF. 351 M.

3.0-4.40. ARTHUR ANGLE'S STRING  
ORCHESTRA.

JENNIE ELLIS FRANKLIN (Mezzo  
Soprano).  
DAVID THOMAS (Tenor).  
Orchestra.

"Russian Folk Songs" .... Yakov Krein  
Jennie Ellis Franklin.

"O Flower of All the World"  
Amy Woodford-Franks (1)

"A Little Pink Rose" Carrie Jacobs-Bond  
"Sing, Joyous Bird" Montague Phillips  
Orchestra.

"Olga's Love Song" ..... Gibson  
"Ronde des Latins" ..... Ravigne  
David Thomas.

"A Little Prayer" ..... Russell (1)  
"Little Mother of Mine" .... H. Burleigh  
"Elegy" ..... Massenet  
Jennie Ellis Franklin.

"Homing" ..... Teresa del Riego  
"Sing Merrily To-Day" .... M. Phillips  
"The Curtain Falls" .... Guy d'Hardelot  
Orchestra.

"Mock Morris Dance" .... Percy Grainger  
"Serbian Dances" ..... V. Stelak  
David Thomas.

"Songs of Roumania" ..... H. Lohr  
"Serenade" ..... Schubert  
"On Wings of Song" ..... Mendelssohn  
Orchestra.

"Statue Music" ..... Gluck  
"Humoresko" ..... Tchaikovsky

5.0-5.30.—CHILDREN'S CORNER. S.B. from  
Newcastle.

8.30-9.0.—Service and Religious Address by  
The Most Rev. W. J. F. ROBERTS,  
D.D., LL.D., Primate of the Episcopal  
Church in Scotland. S.B. from Dundee.

9.0. "The Song of Miriam."  
(Franz Schubert).

BLANCHE ALLEN (Soprano).  
THE "5WA" CHOIR.  
THE STATION SYMPHONY  
ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

9.25. The Music of Spring.  
Orchestra.

"Spring" ..... Debussy  
Blanche Allen.

"The Smiles of Spring" Percy Fletcher (11)  
"April" ..... Quilter  
Orchestra.

"Winter Storms Have Waned" ("The  
Valkyrie") ..... Wagner  
Blanche Allen.

"Spring Comes Laughing" .... M. Corew  
"Wake Up" ..... M. Phillips

10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Local News.

10.15. Orchestras.  
"Spring" ("The Seasons") ..... Gounod (11)

10.30.—"The Silent Fellowship"  
10.45.—Close down.

## 2ZY MANCHESTER. 375 M.

3.0-5.0.—Programme S.B. from London.

5.0-5.30.—CHILDREN'S CORNER. S.B.  
from Newcastle.

8.0.—S. G. HONEY: Talk to Young People.

### Religious Service.

Relayed to "5XX."

8.25.—Hymn, "Jesus, Lover of My Soul"  
(Tune, "Hillside") (English Hymnal,  
No. 414).

Religious Address by the Rt. Rev. The  
LORD BISHOP OF MANCHESTER.

Hymn, "Saviour, When in Dust to Thee"  
(Tune, "Aberystwyth") (English Hym-  
nal, No. 87).

A number against a musical name indicates the name  
of its publisher. A key list of publishers will be found on  
page 597.



# Sunday's Programme.

(Continued from the facing page.)

## "Wagner" Concert.

S.B. to "5XX" and other Stations.

Performed by the  
BRITISH NATIONAL OPERA  
COMPANY.

THE R.N.O.C. ORCHESTRA  
Conducted by AYLMER BUESST.

- 9.0. Act I. of  
"THE VALKYRIE."  
Siegfried ..... GLADYS ANCRUM  
Sigmund ..... WALTER HYDE  
Hunding ..... WILLIAM ANDERSON  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Local News.  
10.15. Orchestra.  
Prelude to "Tristan."  
10.20. WALTER HYDE.  
The Prize Song ("The Masterstingers").  
10.30. Orchestra.  
Overture, "The Flying Dutchman."  
10.45.—Close down.

## 5NO NEWCASTLE. 400 M.

3.0-5.0.—Programme S.B. from London.  
5.0-5.30.—CHILDREN'S CORNER. S.B. to  
all Stations.

8.30-9.0.—Service and Religious Address by The  
Most Rev. W. J. F. ROBBERS, D.D.  
LL.D., Primus of the Episcopal Church  
in Scotland. S.B. from Dundee.

9.0-10.0.—Programme S.B. from Manchester.  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Local News.  
10.15-10.45.—Programme S.B. from Manchester.

## 2BD ABERDEEN. 455 M.

3.0-5.0.—Programme S.B. from London.  
5.0-5.30.—CHILDREN'S CORNER. S.B.  
from Newcastle.

8.30-9.0.—Service and Religious Address by  
The Most Rev. W. J. F. ROBBERS,  
D.D., LL.D., Primus of the Episcopal  
Church in Scotland. S.B. from Dundee.

9.0-10.0.—Programme S.B. from Glasgow.  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Local News.  
10.15-10.45.—Programme S.B. from Manchester.

## 5SC GLASGOW. 420 M.

3.0-5.0.—Programme S.B. from London.  
5.0-5.30.—CHILDREN'S CORNER. S.B. from  
Newcastle.

8.30-9.0.—Service and Religious Address by  
The Most Rev. W. J. F. ROBBERS,  
D.D., LL.D., Primus of the Episcopal  
Church in Scotland. S.B. from Dundee.

9.0. Art in Italy.  
S.B. to Aberdeen and Belfast.  
ROBERT WATSON (Baritone).  
A. PARRY GUNN (Recital).  
HARRY CARPENTER (Solo Violin).  
Robert Watson.  
"Venezuela e Care" ("Bonnie and Dear")  
(Gavotte) ..... Puccini, 1875-1876.  
Madrigal, "Amarilli" ..... Cavalli, 1600-1614.  
"Vittoria, Vittoria" ..... Carissimi, 1604-1674.  
Harry Carpenter.  
"La Folle" ("The Lark")  
Cornelli, 1663-1713, arr. H. Leonard.  
(Continued in the next column.)

# HIGH-POWER PROGRAMME.

5XX. 1600 M.

The letters "S.B." printed in italics in these programmes  
signify a Simultaneous Broadcast from the station men-  
tioned.

## SUNDAY, March 22nd.

3.0-5.0.—Programme S.B. from London.  
5.0-5.30.—CHILDREN'S CORNER. S.B. from  
Newcastle.  
8.25-9.0.—Religious Service and Address by the  
R. Rev. the LORD BISHOP OF MAN-  
CHESTER. S.B. from Manchester.  
9.0-10.0.—B.N.O.C. CONCERT. S.B. from  
Manchester.  
10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.  
10.15-10.45.—B.N.O.C. Concert. S.B. from  
Manchester.

## MONDAY, March 23rd.

5.30-10.30.—Programme S.B. from London.

## TUESDAY, March 24th.

5.30-7.30.—Programme S.B. from London.  
GEORGE FIZZEY (Baritone).  
THE NOVELTY TRIO  
(HARRY EAST, MARGARET GLAN-  
VILLE, RONALD GOURLEY).  
CASANO'S OULET.

7.30. The Octet.  
"Had My Thoughts Wines" .....  
"I Hear Exquisite" ("The Hour  
of Ecstasy") ..... Hahn  
"Offrande" ("The Offering") .....  
"Rêverie" .....  
George Fizey.

"Roadways" ..... H. Lohr  
"A Vagabond's Song" ..... Edric Candell  
The Octet.

"To a Wild Rose" ..... MacDowell,  
orchestrated  
"At An Old Trying Place" .....  
"From Uncle Remus" ..... G. Wood-  
house (4)  
"To a Water-Lily" .....  
Intermezzo, "Adriana Lecouvreur" .....  
5.0 (approx.) The Novelty Trio.

Duet, "Since I Married You" (Margaret  
Glanville and Harry East) ..... East  
Music and Humour (Ronald Gourley).  
Song, "My Arabian Maiden" (Margaret  
Glanville).

The Octet.  
Selection, "The Masterstingers"  
Wagner, arr. C. Woodhouse

8.40 (approx.) George Fizey.  
"To-Morrow" ..... Frederick Keel  
"The Fishermen of England" ("A Rebel  
Maid") ..... Montagu Phillips

The Octet.  
"Mädchen" ("Maidens") ..... Sibelius  
Vorspiel (Prelude) to "Tristan"  
Wagner, arr. C. Woodhouse

The Novelty Trio.  
Song, "The Restaurant Band" (Harry  
East) ..... (13)

Duet (Margaret Glanville and Harry East).  
"Who'll Shut the Door?" (The Trio). (7)

9.15 (approx.) The Octet.  
"On Wings of Song" ..... Mendelssohn  
"Nell" ..... Fauré

(Continued from the previous column.)

A Perry Gunn.  
A Personality.

## "FRA LIEPO LIPTI" (Robert Browning).

Fra Filippo Lippi was a Florentine  
painter who lived from 1412 to 1469.  
Botticelli was his pupil. Circumstance  
made Lippi a Monk, but, not possessing  
the monkish temperament, he was given  
to breaking bounds and joining bands of  
roysters in their nocturnal adventures.  
In this poem (which, like all his best work,  
is dramatic in form) Browning imagines  
Lippi caught by the Watch on one of  
his night rambles. He speaks friends  
with the Chief of the Guard, and to him  
expounds his philosophy of Art and of  
Life.

The poem is generally acknowledged to be  
one of the clearest and finest existing  
expressions of the principles upon which

"How Oft My Soul is Moved" ..... Handel

"The Golliwon's Cake Walk" ..... Delmonico  
9.30.—WEATHER FORECAST and NEWS.  
S.B. from London.

Prof. R. S. HAIT. S.B. from Glasgow.  
10.0-11.0.—THE SAVOY BANDS. S.B. from  
London.

## WEDNESDAY, March 25th.

5.30-10.30.—Programme S.B. from London.

## THURSDAY, March 26th.

5.30-7.30.—Programme S.B. from London.

## Chamber Music Evening.

DOROTHY HELMICH (Contralto).  
THE SNOW STRING QUARTET:  
JESSIE SNOW, KENNETH SKEAPING,  
ERNEST TOMLINSON, EDWARD J.  
ROBINSON. Assisted by FREDERICK  
THURSTON (Clarinets) and STANFORD  
ROBINSON (Pianoforte).

7.30. The Quartet.  
Quartet in G. Op. 84 ..... Haydn  
Allegro con brio; Minuetto e trio;  
Adagio; Finale, presto.  
Dorothy Helmich.

"O Kähler Wald" ("O Forest Cool")  
Brahms

"After a Dream" ..... Paganini  
"Cradle Song" ..... Moussorgsky

"Jewish Song" ..... Janáček  
"Titanic" ..... Grieg  
"Lullaby" ..... Grieg

8.5 (approx.) The Quartet.  
assisted by Frederick Thurston.

Quintet for Clarinet and Strings, Op. 115  
Brahms

Allegro; Adagio; Andantino, Presto non  
tasto; Con moto.

8.40 (approx.) Dorothy Helmich.  
"Doe's Song" ..... Frederick Keel

"I Have Twelve Oxen" ..... John Ireland  
"Her Song" .....  
"Go Not, Happy Day" ..... Frank Bridge

"Morning Hymn" ..... Henschel  
8.30 (approx.) The Quartet.

assisted by Frederick Thurston and  
Stanford Robinson.

Overture on Hebrew Themes ..... Proukofiev

9.0 (approx.) Frederick Thurston.  
Concert Aria, Op. 10 ..... Schock

Idyll ..... Harold Samuel  
9.10 (approx.) The Quartet.

Quartet in F ..... Ravel  
Allegro Moderato—Très Doux; Asses Vif  
—Très Rhythme; Très lent; Vif e  
Agité.

9.30-11.0.—Programme S.B. from London.

## FRIDAY, March 27th.

5.30-10.30.—Programme S.B. from London.

## SATURDAY, March 28th.

5.30-7.30.—Programme S.B. from London.  
7.30-9.30.—LIGHT SYMPHONY PRO-  
GRAMME. S.B. from Birmingham.

9.30-12.0.—Programme S.B. from London.

the Italian painters of the greatest  
period founded their practice.

Robert Watson.

"Infelice e tu credi" ("Unhappy Me!  
And I Believed Thee") ("Ernani")

Verdi  
"King Philip's Aria" ("Don Carlos")

Verdi  
"Pro Piccini" ("Stabat Mater")

Rossini

Harry Carpenter.  
"Canto Amoroso" ("Love Song")

Sammartini, arr. Mischka Elman  
"Preludio and Allegro"

Gustavo Pugni, arr. Kreisler

10.0.—WEATHER FORECAST and NEWS.  
S.B. from London.

Local News.  
10.15-10.45.—Programme S.B. from Manchester.

A number against a musical item indicates the name of  
its publisher. A list of publishers will be found on  
page 597.



# WIRELESS PROGRAMME—MONDAY (March 23rd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

**The High-Power (Chelmsford) Programme will be found on page 585.**

**2LO LONDON. 365 M.**

3.15-3.45.—Transmission to Schools: Mr. GEOFFREY SHAW on "Music."

4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cockaigne. "The Physical Education of the Baby and Toddler," by Muriel Winch. Music performed during Afternoon Tea at the Grosvenor.

5.30-6.15.—**CHILDREN'S CORNER:** Stories by Elizabeth Clark. Music by Auntie Sophie. "The Yellow Spotted Dog," by Christine Chamberlain.

6.45-6.55.—Mr. J. TIMMS: "Water Divining."

7.0.—**TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN.** S.B. to all Stations. Mr. J. R. NORMAN, of the Natural History Museum, "Some Fishes of the Sea Shore." S.B. to all Stations. Local News.

**THE "ROOSTERS":**  
ARTHUR MACKNESS (Tenor);  
SEPTIMUS HUNT (Baritone);  
PERCY MERRIMAN (Entertainer);  
WILLIAM MACK  
(Humorous Entertainer);  
GEORGE WESTERN  
(Pianist and Entertainer).  
Assisted by

**THE WIRELESS ORCHESTRA:**  
and DAN GODFREY, Junr.  
Present

7.30. **A SERIES OF CAMEOS.**

"At the B.B.C." ..... Percy Merriman  
"By the Sea" ..... William Mack  
"Up West" ..... Percy Merriman  
"Down East" ..... George Western

8.30.—**TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN.** S.B. to all Stations except Bournemouth. Topical Talk. Local News.

10.0. **The Orchestra.**

Selection, "Sybil" ..... Jacobi  
**MABEL COSTANDUROS**  
in Original Cockney Sketches.  
The Orchestra.

"Crucian" ..... Michiels.

10.30.—Close down.

**5IT BIRMINGHAM. 475 M.**

2.30-4.30.—**The Station Wind Quintet.** Mona Mair (Soprano).

5.0-5.30.—**WOMEN'S CORNER:** Sidney Rogers, F.R.H.S., Horticultural Hints, "New Hybrids," Stanley Finchett (Songs).

5.30-6.15.—**CHILDREN'S CORNER.**

6.15-6.45.—**Teens' Corner:** Norman E. L. Guest, B.A., History Talk, "Houses and Customs of the Middle Ages."

7.0.—**WEATHER FORECAST and NEWS.** S.B. from London.

Mr. J. R. NORMAN. S.B. from London. Local News.

**Popular Music.**

**THE STATION ORCHESTRA.**

IRABEL TEBBS (Soprano).

RICHARD MERRIMAN (Solo Cornet).

**THE THREE ACES (Entertainers).**

7.30. **The Orchestra.**

March, "Phantom Brigade" Myddleton

Suite, "Four Indian Love Lyrics"

Woodforde-Finden (1)

"The Temple Bells": "Less than the

Dust": "Kashmiri Song": "Till I

Wake"

Isabel Tebb.

"She Wandered Down the Mountain Side"

Frederic Clay (1)

"The Swallows" ..... Cowen (1)

Richard Merriman.

"Love's Garden of Roses" ..... Haydn Wood

The Orchestra.

Waltz, "Lynxstrata" ..... Lincke

**THE EXPERIMENTAL TRANSMISSION**  
for Amateur Wireless Engineers  
will be carried out by  
**THE EDINBURGH STATION,**  
10.30-11.0.

8.15. **The Three Aces.**  
In Thirty Minutes of Fun and Frolic written  
and composed by J. H. Potter and F. R.  
Jukes, introducing:  
"A Topical Budget."

"The Lark."

"The Girls of the Year"

"A Hungry Medley."

"The Sun Will Be Shining Sooner."

"Proverbs."

"An Impromptu Duet."

8.45. **The Orchestra.**  
Pot Pourri, "A Musical Switch" ..... Alford  
Intermezzo, "In a Persian Market" Kotelbey  
Isabel Tebb.

"Carmena" ..... Lane Wilson (22)

"Love's a Merchant" ..... Carey

The Orchestra.

Waltz, "Madame Pompadour" ..... Fell

9.30.—**WEATHER FORECAST and NEWS.**

S.B. from London.

Topical Talk. Local News.

10.0. **Richard Merriman.**

"Because" ..... Guy d'Hardelot

Isabel Tebb.

"The Dancing Lesson" ..... Oliver (6)

"One Morning Very Early" ..... Sanderson (1)

The Orchestra.

Suite, "Yankietta" ..... Thurban (1)

March; Serenade; Sketch.

9.55.—Close down.

**6BM BOURNEMOUTH. 385 M.**

3.45-5.0.—Fashion Talk to Women by Louis  
de Mayo. Marie Bourn and Lena  
Copping (Entertainers). **THE ROYAL  
BATH HOTEL DANCE ORCHESTRA,**  
relayed from King's Hall Rooms. Musical  
Director, DAVID S. LEFF.

5.0-6.0.—**CHILDREN'S CORNER.**

6.0-6.30.—**Scholar's Half Hour.** "William  
Wilberforce," by Hubert Hill.

7.0.—**WEATHER FORECAST and NEWS.**

S.B. from London.

Mr. J. R. NORMAN. S.B. from London.

Local News.

7.30-8.0.—Interval.

**Winter Gardens Programme.**

**THE LLEWELYN BEVAN LONDON**

**BALLAD SINGERS.**

Relayed from the Winter Gardens.

8.0. **LLEWELYN BEVAN (Solo Pianoforte).**

Pelouses in a Flat ..... Chapin

DAVID EVANS.

Aria, "Largo al factotum" ("The Barber of

Seville") ..... Russell

**MONA GREY (Dramatic Recital).**

"The Bells" ..... E. A. Poe

**MAIR JONES.**

"Let Here the Gentle Lark" ..... Bishop

Llewelyn Bevan.

"Norwegian Bridal and Processional

March" ..... Grieg

David Evans.

"Serenade" ..... Schubert

Mona Grey.

"A Musical Sketch."

Interval

Mair Jones.

"Villanelle" ..... E. dell'Arcqua

Llewelyn Bevan.

"Nocturne No. 9 in B Major" ..... Chapin

"Polish Dance" ..... Scherwenka

David Evans.

"Give a Man a Horse He Can Ride"

Michael Head (1)

"The Christening" ..... Howard Fisher

Mona Grey.

Selections from her Repertoire.

Mair Jones.

"A Prayer in Absence" ..... May Broke

David Evans and Mair Jones.  
"Trot Here, Trot There" ("Véronique")  
Messager

10.0.—**WEATHER FORECAST and NEWS.**

Local News.

10.15-10.30.—*Programme S.B. from London.*

**SWA CARDIFF. 351 M.**

3.0-4.0.—Palkman and his Orchestra, relayed  
from the Capitol Cinema.

4.0-4.30.—Concert of Gramophone Records.

4.45-5.15.—"SWA'S" "FIVE O'CLOCKS."

5.15-6.0.—**CHILDREN'S CORNER.**

6.0-6.15.—**Teens' Corner.**

6.40-6.55.—Dr. Jan. J. Simpson, M.A., D.Sc.,

"Romances of Natural History."

7.0.—**WEATHER FORECAST and NEWS.**

S.B. from London.

Mr. J. R. NORMAN. S.B. from London.

Local News.

**Request Programme—V.**

ROSE MYRTIL (Contralto).

WILLIAM PRIMROSE (Solo Violin).

**THE STATION ORCHESTRA.**

Conductor, WARWICK BRAITHWAITE.

7.30. **The Orchestra.**

March, "Hands Across the Sea" ..... Sousa

Overture, "Rosenkranz" ..... Schubert

7.45. **Rose Myrtil.**

"Angus MacDonald" ..... J. Roedel

Kathleen Mavourneen" ..... Cronch

William Primrose.

Hungarian Dance, No. 2 ..... Brahms

Serenade ..... Dello

8.5. **"A NASTY NIGHT IN NUBIA."**

A Radio Melodrama by

Ivor Herbert McClure.

Performed by

**THE "SWA" RADIO PLAYERS.**

8.40. **The Orchestra.**

Selection, "The Belle of New York" Kerker

Rose Myrtil.

8.55. **"My Ship"** ..... Horne

"The Enchantress" ..... Hutton (1)

William Primrose.

Andantino ..... Martini-Kreiser

Copines Viennoises ..... Kreiser

Orchestra.

"Melodious Memories" ..... Finch

9.30.—**WEATHER FORECAST and NEWS.**

S.B. from London.

Station Director's Talk. Local News.

10.0. **William Primrose.**

Air on G String ..... Bach

10.5. **Rose Myrtil.**

"Ave Maria" ..... Schubert

(With Violin Obligato.)

"Three Fishers" ..... Hutton (1)

Orchestra.

"The Parade of the Tin Soldiers" ..... Janini

In a Chinese Temple Garden ..... Kotelbey

"March of the Gladiators" ..... Fock

10.30.—Close down.

**2ZY MANCHESTER. 375 M.**

3.0-3.30.—Concert by the "2ZY" Quartet.

4.30-5.0.—Broadcast for Secondary Schools

(Juniors): James Bernard, "The Caul-

dron Scene" and "Macbeth's Last

Fight" ("Macbeth") (Shakespeare).

4.0-4.30.—**WOMEN'S HALF HOUR:** Wilfred

Ahar (Tenor).

5.0-6.0.—**CHILDREN'S CORNER.**

6.30-6.55.—J. E. Russell, "Musical Appre-

ciation" (19).

7.0.—**WEATHER FORECAST and NEWS.**

S.B. from London.

Mr. J. R. NORMAN. S.B. from London.

Local News.

**More Favourites.**

JENNIE COPELAND (Soprano)

ALFRED BEATTIE (Humorist).

FRED THASLEY (Solo Oboe).

**THE "2ZY" ORCHESTRA.**

7.30. **The Orchestra.**

Overture, "William Tell" ..... Rossini

A number against a musical item indicates the name  
of its publisher. A key list of publishers will be found on  
page 197.



# WIRELESS PROGRAMME—MONDAY (March 23rd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- Jeanne Capeland.**  
 "Coming Thru the Rye"  
 "Cherry Ripe" ..... G. C. Dorn  
 Orchestra  
 "In a Persian Market" ..... Kathleen  
 7.55 (approx.) Alfred Beattie  
 Song, "Chorus" ..... Tonn Clare (13)  
 Monologue, "Reflections of a Penny" ..... S. Bennett (17)  
 Orchestra  
 "The Harmonious Blacksmith" ..... Harold  
 8.20 (approx.) Fred Titmuss  
 "Absence" ..... Barton  
 "Let Sals" .....  
 Selection, "Chu Chin Chow" ..... Norton (21)  
 Jeanne Capeland  
 Love & Old Sweet Song ..... Molloy (11)  
 "Kathleen MacAvourneen" ..... F. N. Cronch  
 8.40 (approx.) Orchestra  
 Overture, "The Yeomen of the Guard" .....  
 Alfred Beattie  
 Song, "Listening In" ..... Orphorp (13)  
 Monologue, "The Rover" ..... Barker (16)  
 Orchestra  
 Selection, "Carmen" .....  
 9.30 WEATHER FORECAST and NEWS  
 S.B. from London  
 Typical Talk  
 Local News  
 10.00—Close down.

- 5NO NEWCASTLE. 400 M.**  
 3.45-5.15.—Jane Fleming (Mezzo-Soprano). The Station Septet  
 5.15-6.0.—CHILDREN'S CORNER  
 6.0-6.30.—Schools' Half Hour. The Carter M. C. MIEFF LIEE. "How We Know What Time It Is"  
 6.30-6.50.—Farmers' Corner Mr. H. C. Pearson "Spring Sown Crops" (11)  
 7.0—WEATHER FORECAST and NEWS  
 S.B. from London  
 Mr. J. R. NORMAN. S.B. from London  
 Local News.

- Variety.**  
 DORIS MILLER (Soprano).  
 ANDREW MAGNAY (Entertainer).  
 THE WALLSEND MALE VOICE CHOIR  
 Conductor, GEORGE W. DANKEN.  
 THE "5NO" REPERTORY COMPANY  
 THE STATION ORCHESTRA:  
 Conductor, EDWARD CLARK.  
 7.30. The Orchestra.  
 Overture, "Zazetta" ..... Auber  
 7.45. Doris Miller (with Orchestra).  
 "Jealous" ..... Little  
 "Memory Lane" ..... Conrad  
 "Duo de Duo" ..... Kussal  
 7.55. Andrew Magnay  
 "Cum Geordie Head the Baim" ..... Joe Wilson,  
 "Divvent Clash the Door" ..... arr. Warrington  
 8.3. The Orchestra.  
 "The Lute Dances Waltz" ..... Cuvillier (6)  
 8.6. Choir.  
 "The Soldiers' Chorus" ("Faust") .....  
 "The Owl and the Pussycat" ..... de Koven (2)  
 "Tomboloo" ..... Gribel  
 9.0. Choir.  
 North Country Songs with Chorus  
 "John Peel"; "The Keel Row"; "Bully Ho"  
 (Soloist), FARQUHAR LYN. H. Barltoun.  
 9.5. M.  
 "Jackie Robinson Talks" ..... W. J. Robson

- 8.45. Repertory Company**  
**CUNEO NIGHT**  
 A Play by Richard Hughes.  
 Cast:  
 Harry ..... GORDON LEA  
 Bill ..... ERIC STUART  
 Studdart (an African) ..... Prospector  
 A. C. ..... ALAN THOMPSON  
 A Girl ..... MARY PETTIE  
 Scene: The Congo Bush at night  
 "THE PERFECT PAIR."  
 A Dialogue by Vera Bennett.  
 Cast:  
 J. W. Williams ..... GORDON LEA  
 Dora (His Wife) ..... MARY PETTIE  
 The Action passes in the drawing-room of the Williams House  
 Plays produced by GORDON LEA.  
 Doris Miller (with Orchestra).  
 9.0. "Lary" .....  
 "An Alone" ..... Irving Berlin  
 "Bagdad" .....  
 9.10. Choir  
 Songs with Chorus.  
 "Bound for the Rio Grande" arr. Terry (2)  
 "The Old Foks at Home" ..... Vaughan Williams (14)  
 "The Peacher" ..... arr. Austin  
 (Soloist, TOM STIMSON, Bass)  
 9.20. Orchestra  
 Overture, "Poet and Peasant" ..... Suppe  
 9.30 WEATHER FORECAST and NEWS  
 S.B. from London.  
 Typical Talk  
 Local News.  
 10.0. Choir  
 Comrades in Arms" ..... Adam (2)  
 "I Am a Soldier" ..... Dudley Buck (2)  
 "Johnnie" ..... Bootham (2)  
 "The Last Day Closes" ..... Sullivan (11)  
 10.30.—Close down

- ABERDEEN. 495 M.**  
 3.50-5.0. Concert: The Wireless Dance Orchestra. Feminine Topics  
 5.30-6.0.—CHILDREN'S CORNER  
 Features at the Piano (2) "The Island and the Tides."  
 6.15-7.0.—Girl Guides' News Bulletin. Constance M. Ogston, Capt. 24th Company, "How to Raise Company Funds." Boy Scouts' News Bulletin. Scoutmaster George M. Loya, "Scouting in the Schools."  
 7.0.—WEATHER FORECAST and NEWS.  
 S.B. from London  
 Mr. J. B. NORMAN. S.B. from London.  
 Local News.

- ANNE THURSFIELD (Contralto).**  
**THE WIRELESS ORCHESTRA**  
 The Wireless Quartet.  
 7.30. Quartet in F Major ..... Beethoven  
 7.45. Anne Thurstfield  
 "Who is Sylvia?" .....  
 "Hark, Hark the Lark" ..... Schubert  
 "Death and the Maiden" .....  
 "The Wild Rose" .....  
 "Margaret at the Spinning Wheel" .....  
 8.0. Duet for Two Violins ..... Bach  
 8.30. Anne Thurstfield.  
 "The White Pease" .....  
 "The Market Girl" ..... Arnold Doe  
 "Cradle Song" .....  
 "Rum of It" .....  
 "I Began to Dance" .....  
 8.50.—Quartet for Oboe and Strings ..... Mozart

- CHAPPELL and WEBER**  
 pianos are in use at the various stations of the B.B.C.

- 9.15.—Duet for Two Cellos ..... Lee  
 9.30.—WEATHER FORECAST and NEWS  
 S.B. from London.  
 Dr. R. W. LIVINGSTONE. S.B. from Belfast  
 Local News.  
 10.0. THE WIRELESS DANCE ORCHESTRA  
 Fox-trot, "Fanny Yvette"; Waltz, "Dream Voyage" (5); One-step, "Keep On Never Minding"; Fox-trot, "Horse Shoe Blues"; Waltz, "Just to Hold You in My Arms" ..... 11.0.  
 "Me" (9); Waltz, "Isle of Sweethearts."  
 10.30.—Close down.

- SSC GLASGOW. 420 M.**  
 3.30-4.30.—An Hour of Melody with the Wireless Quartet and Peter Rosetti (Violoncello)  
 4.45-5.15.—WOMEN'S HALF HOUR  
 5.15-6.0.—CHILDREN'S CORNER  
 6.0-6.5.—Weather Forecast for Glasgow.  
 6.40-6.55.—"Ompax" on Football.  
 7.0.—WEATHER FORECAST and NEWS.  
 S.B. from London.  
 Mr. J. R. NORMAN. S.B. from London.  
 Local News.

- "In Days of Old."**  
 S.B. to Dundee.  
**THE STATION ORCHESTRA**  
 HENRY A. CARUTHERS.  
 GERTRUDE EDGARD (Soprano).  
 ISAAC LOROWSKY (Solo Violin).  
 THE STATION CHOIR  
 Orchestra.  
 7.30. Ancient Dances and Airs for the Lute—A Free Transcription for Orchestra  
 Balletta ..... Sympson Molinara .....  
 Gavotte .....  
 Villanella .....  
 Pango Mexico ..... Composer unknown—end of 16th century  
 7.55. "Hope the Hermit" .....  
 "Come, Ladies and Lads"  
 "The Name of My True Love"  
 "There Was a Simple Minder"  
 8.1. Isaac Lorowsky  
 8.12. Chaconne .....  
 8.35. "Water Music" ..... Handel, arr. Hart  
 Gertrude Edgard.  
 8.35. "Under the Greenwood Tree"  
 "The Fishing"  
 "My Lodging is in the Cold, Cold Ground"  
 (This song was sung by Mary Davis before King Charles II. in St. W. Davenant's play "The Rival" in 1661.)  
 "Pase Three o' Clock"  
 8.45. Choir and Orchestra.  
 "Ode on St. Cecilia's Day" ..... Purcell 1658-95

- 9.30.—WEATHER FORECAST and NEWS.  
 S.B. from London.  
 Dr. R. W. LIVINGSTONE. "Some Views of Life in the Ancient World—A Philo-  
 sophical Study" ..... S.B. from Belfast.  
 Local News.  
 Isaac Lorowsky  
 Sonata in G Major ..... Purcell—1659-95  
 10.0. Gertrude Edgard.  
 10.10. "At Her Cottage Door, Mary"  
 "Send Me a Lover, St. Valentine"  
 "As Down in the Meadows"  
 10.20. Orchestra.  
 Sonata on "Santa Maria"  
 10.30.—Close down

A number against a musical form indicates the name of its publisher. A key list of publishers will be found on page 597.



Owing to frequent changes of wave-lengths and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to Greenwich Mean Time.

[illegible]

4.10. Markets, con. 5.13. Stock Exchange News,  
Women's Hour, 5.50. (con. 9 p.m., Times Sq.,  
Dance (Rm.), La Moulin, Paris, provides a special  
concert.)

p.m., later relayed from Englewood  
3 p.m. Outside relay station  
on (airmail) cable, was received by K.L.O. at  
6:10 p.m., later from Oregon Electric and  
San Francisco 6:30 p.m., time (San). Power  
will shortly be increased.

**T**he following are the names of the persons who have been elected to the various offices of the Association:

[illegible]

**STATION** (Baby Station)—Under construction.  
**STATION** (Male Station)—Under construction.

[illegible][illegible]

**MUNSTER**—410 m. (1 1/2 hrs.).  
11 a.m. Sacred Cmt. Hall. News, 11:30 (week days),  
11:35, Times Bldg., 1:30 p.m. Martins, 3:30 p.m.

11:30 a.m. (Sun.) Lec. (weekdays), 8:30 a.m.  
Weather, Time Mgt. Lec., 7:25, Windows, Com. or  
Opera Dance (Sat.), 9 p.m., English, Experiments or  
Spanish News Dance (Sat.).  
12:15 a.m. 414 to (2) bet.  
10:15 a.m. Black Exp., Weather, 1 p.m. Faculty Col.

(1899-1900), 1899-1900, 1900-1901, 1901-1902, 1902-1903, 1903-1904, 1904-1905, 1905-1906, 1906-1907, 1907-1908, 1908-1909, 1909-1910, 1910-1911, 1911-1912, 1912-1913, 1913-1914, 1914-1915, 1915-1916, 1916-1917, 1917-1918, 1918-1919, 1919-1920, 1920-1921, 1921-1922, 1922-1923, 1923-1924, 1924-1925, 1925-1926, 1926-1927, 1927-1928, 1928-1929, 1929-1930, 1930-1931, 1931-1932, 1932-1933, 1933-1934, 1934-1935, 1935-1936, 1936-1937, 1937-1938, 1938-1939, 1939-1940, 1940-1941, 1941-1942, 1942-1943, 1943-1944, 1944-1945, 1945-1946, 1946-1947, 1947-1948, 1948-1949, 1949-1950, 1950-1951, 1951-1952, 1952-1953, 1953-1954, 1954-1955, 1955-1956, 1956-1957, 1957-1958, 1958-1959, 1959-1960, 1960-1961, 1961-1962, 1962-1963, 1963-1964, 1964-1965, 1965-1966, 1966-1967, 1967-1968, 1968-1969, 1969-1970, 1970-1971, 1971-1972, 1972-1973, 1973-1974, 1974-1975, 1975-1976, 1976-1977, 1977-1978, 1978-1979, 1979-1980, 1980-1981, 1981-1982, 1982-1983, 1983-1984, 1984-1985, 1985-1986, 1986-1987, 1987-1988, 1988-1989, 1989-1990, 1990-1991, 1991-1992, 1992-1993, 1993-1994, 1994-1995, 1995-1996, 1996-1997, 1997-1998, 1998-1999, 1999-2000, 2000-2001, 2001-2002, 2002-2003, 2003-2004, 2004-2005, 2005-2006, 2006-2007, 2007-2008, 2008-2009, 2009-2010, 2010-2011, 2011-2012, 2012-2013, 2013-2014, 2014-2015, 2015-2016, 2016-2017, 2017-2018, 2018-2019, 2019-2020, 2020-2021, 2021-2022, 2022-2023, 2023-2024, 2024-2025, 2025-2026, 2026-2027, 2027-2028, 2028-2029, 2029-2030, 2030-2031, 2031-2032, 2032-2033, 2033-2034, 2034-2035, 2035-2036, 2036-2037, 2037-2038, 2038-2039, 2039-2040, 2040-2041, 2041-2042, 2042-2043, 2043-2044, 2044-2045, 2045-2046, 2046-2047, 2047-2048, 2048-2049, 2049-2050, 2050-2051, 2051-2052, 2052-2053, 2053-2054, 2054-2055, 2055-2056, 2056-2057, 2057-2058, 2058-2059, 2059-2060, 2060-2061, 2061-2062, 2062-2063, 2063-2064, 2064-2065, 2065-2066, 2066-2067, 2067-2068, 2068-2069, 2069-2070, 2070-2071, 2071-2072, 2072-2073, 2073-2074, 2074-2075, 2075-2076, 2076-2077, 2077-2078, 2078-2079, 2079-2080, 2080-2081, 2081-2082, 2082-2083, 2083-2084, 2084-2085, 2085-2086, 2086-2087, 2087-2088, 2088-2089, 2089-2090, 2090-2091, 2091-2092, 2092-2093, 2093-2094, 2094-2095, 2095-2096, 2096-2097, 2097-2098, 2098-2099, 2099-2100, 2100-2101, 2101-2102, 2102-2103, 2103-2104, 2104-2105, 2105-2106, 2106-2107, 2107-2108, 2108-2109, 2109-2110, 2110-2111, 2111-2112, 2112-2113, 2113-2114, 2114-2115, 2115-2116, 2116-2117, 2117-2118, 2118-2119, 2119-2120, 2120-2121, 2121-2122, 2122-2123, 2123-2124, 2124-2125, 2125-2126, 2126-2127, 2127-2128, 2128-2129, 2129-2130, 2130-2131, 2131-2132, 2132-2133, 2133-2134, 2134-2135, 2135-2136, 2136-2137, 2137-2138, 2138-2139, 2139-2140, 2140-2141, 2141-2142, 2142-2143, 2143-2144, 2144-2145, 2145-2146, 2146-2147, 2147-2148, 2148-2149, 2149-2150, 2150-2151, 2151-2152, 2152-2153, 2153-2154, 2154-2155, 2155-2156, 2156-2157, 2157-2158, 2158-2159, 2159-2160, 2160-2161, 2161-2162, 2162-2163, 2163-2164, 2164-2165, 2165-2166, 2166-2167, 2167-2168, 2168-2169, 2169-2170, 2170-2171, 2171-2172, 2172-2173, 2173-2174, 2174-2175, 2175-2176, 2176-2177, 2177-2178, 2178-2179, 2179-2180, 2180-2181, 2181-2182, 2182-2183, 2183-2184, 2184-2185, 2185-2186, 2186-2187, 2187-2188, 2188-2189, 2189-2190, 2190-2191, 2191-2192, 2192-2193, 2193-2194, 2194-2195, 2195-2196, 2196-2197, 2197-2198, 2198-2199, 2199-2200, 2200-2201, 2201-2202, 2202-2203, 2203-2204, 2204-2205, 2205-2206, 2206-2207, 2207-2208, 2208-2209, 2209-2210, 2210-2211, 2211-2212, 2212-2213, 2213-2214, 2214-2215, 2215-2216, 2216-2217, 2217-2218, 2218-2219, 2219-2220, 2220-2221, 2221-2222, 2222-2223, 2223-2224, 2224-2225, 2225-2226, 2226-2227, 2227-2228, 2228-2229, 2229-2230, 2230-2231, 2231-2232, 2232-2233, 2233-2234, 2234-2235, 2235-2236, 2236-2237, 2237-2238, 2238-2239, 2239-2240, 2240-2241, 2241-2242, 2242-2243, 2243-2244, 2244-2245, 2245-2246, 2246-2247, 2247-2248, 2248-2249, 2249-2250, 2250-2251, 2251-2252, 2252-2253, 2253-2254, 2254-2255, 2255-2256, 2256-2257, 2257-2258, 2258-2259, 2259-2260, 2260-2261, 2261-2262, 2262-2263, 2263-2264, 2264-2265, 2265-2266, 2266-2267, 2267-2268, 2268-2269, 2269-2270,

8 a.m. Sailed (Sun.) 0 m M. 10 m  
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[illegible]

Time sig. 030. Chem (Mon), Decon only  
T (Tul) Bat. Secd.

4.46 p.m. Children Wed., 6.30 p.m. Lee  
6.46 p.m. Children Wed., 6.30 p.m. Lee  
6.46 p.m. Children Wed., 6.30 p.m. Lee

Markets, Orch. Time Btg., 2 p.m. Markets  
3.30, Orch., Children (Wed.) 4.30, Loc. (Thurs.)  
5.30, Loc. (Thurs.), Expositions (Wed.) 5.45, 6 p.m.,  
10 p.m. Com. Weather News 9 p.m., Con.  
10 p.m. — Will shortly be increased to 5 kw.  
**KOENIGSBERG**—443 m. c. kw.

8 a.m. Sad, Sad Con. (Sun.) 10.15, Methodist; 11.55, Time  
(11.15) Time, West. Sal. Ch. 12.15, 12.45  
Leprosy (Thu, Sat), 7 p.m. Con. or Open,  
8 p.m. Ch. or Lec. News, Dance (Thur, Sun.)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

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**EDENSWALKER**, Lorenz, Tel.—280 M.—Tolling station.

**FLEXA (RADIO WISN)** 300 m. (1 hr.)  
Time Sig., 12:30; Weather, 2:30; Stock Earth  
& Mus., 6 p.m.; News, 7:00; Children  
News, 8:00; 9:00; 10:00; 11:00.  
Children Music, 7:00-8:00 p.m.; Women's Hour,  
8:00 p.m.; News, Weather, Snow Forecast (Fri., Sat.),  
7 p.m.; Time Sig., 6:00; News, 6:00; Dance (Wed.  
Sat.).

DAYLY 5 p.m. to 6 p.m. (Children 7 p.m. and 7 p.m. hours)  
 7 p.m. and 8 p.m. News, 8 p.m. and 9 p.m.

Waukegan 1 p.m., 2 p.m., 4:50 and 6:50 p.m., Weather  
**CZECHO-SLOVAKIA.**  
 K. E. 4 p.m., 1 p.m., 4 p.m.  
 Waukegan 2 p.m., 4 p.m., 4:50 and 6:50 p.m., Local News  
 4 p.m., and (Wed. Sat.), 0:30 p.m., Local News

**KOM** H 4 K m c w s  
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
P L A S C E S S I O N A L A U T H O R T O - G U

8.54 p.m. National Lac. Com.\* (Tue., Thu., Sat.)

**FINLAND.**

Time 9:00 a.m. to 4:00 p.m. = 2nd. Mon. and  
Wed. 10:10-11:01  
Sun. 7:40 p.m. (Wed. only)

**MAIN:**

|                       | Addresses.                        | Telephone No.  |
|-----------------------|-----------------------------------|----------------|
| <b>ABERDEEN</b>       | 17, Beaumont Street               | 7931           |
| <b>BELFAST</b>        | 31, Lincolns Hall Street, Belfast | 5870-1         |
| <b>BIRMINGHAM</b>     | 105, New Street                   | Midland 393 19 |
| <b>BOLNENMOUTH</b>    | 12, Holdenhurst Road              | 3480-1         |
| <b>CARDIFF</b>        | 39, Park Place                    | 2516-5         |
| <b>GLASGOW</b>        | 21, Blythwood Square              | Douglas 1192-4 |
| <b>LONDON</b>         | 2, Savoy Hill, W.C. 2             | Regent 6173    |
| <b>MANCHESTER</b>     | Orms Buildings, 126, Farnham      | City 9484-7    |
| <b>NEWCASTLE</b>      | 24, Eldon Square                  | Central 5885   |
| <b>RELAY</b>          | 79, George Street                 | Central 9595   |
| <b>EDINBURGH</b>      | 26-27 Bishop Lane                 | Central 6138   |
| <b>HULL</b>           | 85, Lord Street                   | Bank 5016      |
| <b>LIVERPOOL</b>      | Athenium Chambers,                |                |
| <b>PLYMOUTH</b>       | Athenium Lane                     | 2283           |
| <b>SHEFFIELD</b>      | Messrs. Union Grinding            |                |
|                       | Wheel Corporation Street          | Central 4029   |
| <b>LEEDS-BRADFORD</b> | Cabinet Chambers, Basinghall      |                |
|                       | Street, Leeds                     | 38131          |
| <b>STOKE-ON-TRENT</b> | Marine Buildings,                 |                |
|                       | Stoke-on-Trent                    | Healey 1970    |
| <b>NOTTINGHAM</b>     | 4, Broadwood Gate,                |                |
|                       | Nottingham                        | 6944 and 6945  |
| <b>DUNDEE</b>         | 1, Leech Road                     | Dundee 5200    |
| <b>SWANSEA</b>        | Oxford Buildings                  | Oxford         |
|                       | Street                            | Sws. sm 31 7   |

ITALY

**MILITARY**

11:40 p.m. Coll. News. Weather (Tue., Thu.,  
 Weather News (Wed., Fri.).  
 11:45 a.m. **LETTLAND:**  
 and occupation.  
**LITHUANIA.**  
 11:50 a.m.

**POLAND.**

**CENTRAL WHEELLESS STATION**—1.450 m.  
Sundays 12.45 p.m. Loo., 1.30 p.m. News, 4.15 p.m. News.  
Weekdays 1 p.m. Markets, 1.30 p.m. News or 4.15 p.m. News.  
11.45 STATION 1.000 m.

TRADES' UNION COUNCIL STATION-450 m.  
3 p.m., 100 (Mon and Wed.).

Open, 8:30 p.m. News and Com.  
KSTU 13.6 (KATV) 550 m. low 3.

**BILDAQ** Radio Vinnery: 350-200 m. Testing shortly  
**SWEDEN.**  
NTH KROLM (844A). 430 m. (500 w.).  
Shedays 9.56 a.m., Rarred Service, 4 p.m., Children  
m. 5. sur for m. 4. 8. 30. m.

[illegible]

1. Location - 1000 ft. above sea level  
 2. Altitude - 1000 ft.  
 3. Latitude - 10° 15' N  
 4. Longitude - 100° 15' W  
 5. Time - 10:00 AM  
 6. Weather - Clear  
 7. Wind - 10 mph  
 8. Temperature - 100° F  
 9. Humidity - 10%  
 10. Pressure - 10 mm Hg  
 11. Visibility - 10 miles  
 12. Clouds - 10%  
 13. Soil - 10%  
 14. Vegetation - 10%  
 15. Animals - 10%  
 16. Plants - 10%  
 17. Minerals - 10%  
 18. Water - 10%  
 19. Air - 10%  
 20. Land - 10%

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Time (Sig. News, 4 p.m.; Children (Wed.), 5:30.  
Weather News, 7 or 7:15 p.m.; (Sun. or Lec. daily).  
P. 1. The end of a

**AFRICAN STATIONS.**

**PRINCIPAL U.S. AND CANADIAN BROADCAST STATIONS**

WNA - 310 m. Monroton, New Brunswick.  
 KJKA - 258 m. East Pittsburgh Pa.  
 WNA - 310 m. Springfield, Mass.  
 WNA - 310 m. Dartmouth, Mass.  
 WNA - 310 m. New York City.  
 WNA - 310 m. New York City.

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# WIRELESS PROGRAMME—WEDNESDAY (March 25th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

**The High-Power (Chelmsford) Programme will be found on page 585.**

**2LO LONDON. 365 M.**

3.15-3.45. Transmission to Schools "Special Apparatus of Wireless," by Mr. H. J. HINKS (Radio Association).

4.0-5.0. Tune Signal from Greenwich. Concert by the "2LO" Trio and Vera Florence (Soprano). "My Part of the Country" by A. Bonnet Lard. "Women of the Past—(3) Catherine de Medici," by Helen Lawrence.

6.30-6.45. CHILDREN'S CORNER. Music and Humour by Ronald Gourley. Children Down the Ages. In Norman Times, by J. St. Clair Henderson. Story by Auntie Yvette.

6.40-6.55. The Humours and Curiousities of London. by "An M.I."

7.0. TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST CENTRAL NEWS BULLETIN S.B. to all Stations.

Prof. T. H. PEAR, M.A., B.Sc. Psychology. Are Examinations Doomed? S.B. from Manchester to all Stations. Local News.

## Popular Classics.

IRENE SCHARER (Solo Pianoforte). ROBERT PITT and LANGTON MARKS. THE WIRELESS SYMPHONY ORCHESTRA.

(Conducted by DAN GODFREY, Junior The Orchestra).

7.30. Coronation March. "M. German (11) Overture, "Carnival" by Dvořák. Symphonic Poem, "What the Wild Geese" Hamilton Hardy (11).

7.45 (approx.). Irene Scharer. Concerto for Piano and Orchestra in A Minor Schumann.

8.30 (approx.). The Orchestra. Symphony No. 1 in C. Robert Pitt and Langton Marks.

9.15 (approx.). "A Topical Bulletin."

9.30. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND CENTRAL NEWS BULLETIN, S.B. to all Stations.

Dr. L. STORR BEST, "A Travel Diary—Social Life in Moscow To Day" S.B. from Sheffield to all Stations. The Week's Work in the Garden, by the Royal Horticultural Society S.B. to other Stations. Local News.

10.15. The Orchestra. Suite No. 2. "Hungarian Rhapsody No. 1" Liszt.

10.30.—Close down.

**5IT BIRMINGHAM. 475 M.**

3.30-4.30. The Station Pianoforte Quintet.

5.0-5.30.—WOMEN'S CORNER. Louise Tibbels. "Physical Culture Hints. Florence (Soprano)." (Soprano).

5.30-6.2. CHILDREN'S CORNER. (Dramatic and Humorous Recital) by Janet Jove.

7.0. WEATHER FORECAST and NEWS S.B. from London.

Prof. T. H. PEAR, S.B. from Manchester. Local News.

## Mainly From the Operas.

THE STATION ORCHESTRA

FRANK EDWARDS (Solo Pianoforte)

HERBERT ALDRIDGE (Entertainer).

7.30. The Orchestra. Overture, "The Magic Flute" Mozart. Evening Star ("Tannhäuser") Wagner.

Fantasia, "Carmen" Bizet. Tannhäuser Overture.

"One Fine Day" ("Madame Butterfly") Puccini.

Frank Edwards.

Prelude from English Suite in D Minor Bach.

Arabesque. "Nautica" (4) Or Brer Roubert. MacDonell (4).

5.2. The Orchestra. Bridal March ("Lohengrin") Wagner. Overture, "The Bohème" Puccini.

6.0-6.15. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

6.15-6.30. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

6.30-6.45. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

6.45-7.0. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

7.0-7.15. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

7.15-7.30. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

7.30-7.45. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

7.45-8.0. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

8.0-8.15. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

8.15-8.30. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

8.30-8.45. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

8.45-9.0. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

9.0-9.15. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

9.15-9.30. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

9.30-9.45. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

9.45-10.0. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

10.0-10.15. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

10.15-10.30. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

10.30-10.45. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

10.45-11.0. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

11.0-11.15. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

11.15-11.30. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

11.30-11.45. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

11.45-12.0. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

12.0-12.15. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

12.15-12.30. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

12.30-12.45. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

12.45-1.0. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

1.0-1.15. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

1.15-1.30. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

1.30-1.45. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

1.45-2.0. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

2.0-2.15. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

2.15-2.30. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

2.30-2.45. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

2.45-3.0. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

3.0-3.15. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

3.15-3.30. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

3.30-3.45. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

3.45-4.0. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

4.0-4.15. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

4.15-4.30. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

4.30-4.45. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

4.45-5.0. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

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9.15-9.30. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

9.30-9.45. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.

9.45-10.0. The Orchestra. Lullaby ("The Tales of Hoffman") Offenbach.







# THE CHILDREN'S CORNER.

CONDUCTED BY THE  
AUNTS AND UNCLES.

## The Greedy Wolverine.

**H**ULLO, children. You have all heard of a wolverine. Many of you have even heard of a wolverine. Here is an interesting tale by Captain B. G. Mansfield that will tell you all about this animal.

The wolverine is a most destructive beast. It is also greedy, fierce and malicious. And he is often called the Glutton. This name he gets because of the habit he has of robbing the traps made and set by the trappers.

The mascot of a fellow is about the size of a retriever dog, though more heavily built, and with shorter, stronger legs. His fur is blackish-brown in colour with a lighter band of fur starting on his shoulders, passing along the sides of his body and meeting again on the back just in front of where his short bushy tail starts. Like the beaver, he has also a thick woolly coat.

### Specially Made Traps.

Though clumsy in appearance, he can be remarkably nimble, and when surprised can make off at a great rate. But he seldom comes out of his lair, except at night, when he is in search of food.

I was once with an Indian who found one in a trap specially made to try to catch this troublesome rogue. And how pleased the Indian was to find the wolverine in the trap, because if it had not been caught it would have spoiled the traps by knocking them down and a calm in the forest. These traps were set for marten—fall traps they are called, and they are made of sticks and logs put up in a special way. This kind of trap is the best one to use as it is much more humane than any other. The Indian or the white trapper makes long lines of these traps, many lines running for miles up and along the sides of the forest covered mountains.

When a wolverine finds the track or path

made by the trapper, he usually follows it and lunges y smashes each trap and devours the bait. And not only the bait but oftentimes the beautiful marten caught in a trap. He is a lazy fellow and finds this way of getting food much easier than hunting it himself. Or, if already gorged with food, he will perhaps carry the marten away and hide it in the woods, or he may just tear it to pieces and leave the bits.

### A Bitter Fox.

Besides these various ways, he has been known to visit the camps of trappers in their absence and either destroy or carry away all the necessary things that the trapper needs to live—food, blankets, snowshoes, and even pots and frying pans. So you can realize how glad the Indian was to catch his enemy the wolverine and why he carried it so cheerfully on his back to the trading post. Not only had he got rid of one of the trapper's most bitter foes, but he had also secured a valuable skin.

But how different were the feelings of another poor Indian who was prevented by illness from making his usual visit to his traps. He was only ill a week and then found his lines of traps he went to find that a wretched wolverine had paid them a visit. The Indian was in a place where he had placed a fox trap and was bitterly disappointed to find that a beautiful one had been caught and that the wolverine had eaten it all up with the exception of the tail and a few bits of fur.

The poor man came back to the trading post carrying the tail and feeling and looking dreadfully woe-begone, for he had lost a prize such as he might never catch again, for black and silver foxes are few and far between and very valuable.

Meeting the fur trader shortly after I enquired as to what the skin would have been worth had the trapper brought it to the post.

fact. When I asked him what he told me that he thought the skin would have been worth over two hundred pounds.

So though the trapper's life is considered a hard and lonely one, prizes are won (and lost, at times).

Nothing like such a prize came my way, though I spent the whole of one long winter trapping, and though life was hard at times, I thoroughly enjoyed a great deal of it. What I liked most was being out in the great snow-bound woods alone with Nature in its wildest and purest state.

Not once, when out with a comrade, we found that we, too, had been visited by a wolverine. We were slowly making our way through the woods up the steep slopes of one of the Rocky Mountains when we discovered that a number of our traps had been partially knocked down and the bait set for the marten taken.

### Mixed His Prize.

What a nuisance it was, for every trap had to be at least partially rebuilt and fresh baits placed in position. But what we feared most was that he had visited our camp at the end of our line and done a lot of damage there. Knowing what a destructive rogue the Glutton is, we quite expected to find our food cupboards, our blankets torn to shreds and probably all our cooking utensils taken away and hidden in the snow. So on we went, making our way through the deep fresh fallen snow and on approaching our camp—it was but a tiny sheet, we found, to our joy, that the wolverine had sneaked off and gone away through the woods. If he had kept on a little further, he would have found, as we did, a splendid dark brown marten in the very last trap before reaching our little camp.

So you see that the wolverine is an interesting sort of a fellow, though he spoils himself by being so greedy.

## THE PRINCESS WHO GIGGLED.

By LANGFORD REED.



The fairy godmother suddenly appeared before her.

one that stuck out, or who suffered from any other slight peculiarity.

At heart, she was as kind and sweet as she was beautiful, and serious misfortune always made her feel sad, so that she gave away most of her pocket-money to poor orphans and beggars, and adopted so many starving and homeless cats and dogs that a whole staff of servants had to be engaged to look after them. Her feeling arose from the fact that, like some little girls to-day (and, I regret to say, some big ones also), she had got into the giggling habit and

when once the fit was on her she found it hard to stop.

Her kind-hearted and foolish parents, instead of giving her a well-deserved smacking, tried to cure her by talking about serious and depressing topics, such as wet blankets and willow trees and sack-cloth and sea-sickness and thunderstorms and toothache, but the more they tried the more she giggled.

So that the King and Queen were at their wits' end to know what to do.

Now it happened that her godmother was a fairy. She had been in the fairy business all her life and was most reliable. The Queen called on her for aid.

"Yes, I can cure her," said the fairy. "Put her in my charge for a day and give me a free hand, and I promise to return her to you unharmed and entirely free from giggling."

The suggestion commends itself to me," answered the Queen, "and if you are successful, there is nothing my husband and I will not do to show our gratitude, even to giving you half of our Kingdom."

"Don't mention it," said the fairy, "the satisfaction at a good deed done will be its own reward."

Thus it happened that when the Princess awoke next morning, she found herself in Fairyland. At first, she was delighted, but when she realized that she was a kind of prisoner, her joy changed to sorrow, especially when she discovered that she was an object of ridicule to the fairies for being so different from them.

"Isn't she big and clumsy?" they mocked,

and they went off into fits of giggling. Of course, beside her, they were tiny little folk and their voices sounded like mere squeaks. They teased her so much that she tried to catch them to smack them. But they flew up in the air, or made themselves invisible, and then pulled her hair or poked her in the back, making fun all the time at her clumsy attempts to catch them. She never giggled once, all the time she was in Fairyland, but was giggled at till she hated the very sound of giggling. And by the time the day was over, she had cried more than ever she had done in her life, so that when the fairy godmother suddenly appeared before her, in the guise of a kind-looking old woman, with a funny hooked nose that almost met the point of her long chin, she did not giggle in the least, but only implored to be allowed to go home.

"Yes, my child, I think you can go home now," said the fairy, changing into her own beautiful self and waving a wand over her. "In a few minutes you will fall asleep, and when you wake up, it will be in your own little bed and all that has happened will seem to you a dream."

And it was just as the fairy said, and from that day the Princess was the nicest, jolliest girl in the Kingdom, full of fun, and always ready to laugh at anything worth laughing at, but quite cured of the foolish giggling which had been her one great fault in the past.

I hope you are not a giggling girl. If so, do try to cure yourself, or you may grow into a giggling woman, and that is very much worse.











## WIRELESS PROGRAMME—FRIDAY (March 27th).

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## A Night of Adventure.

SEYMOUR DOSSER (Tenor)

THE STATION ORCHESTRA

Conductor, WARWICK BRAITHWAITE

7.30 Overture, "Calm Sea" ... Mendelssohn  
7.40. Seymour Dossier

"Blow, Blow, Thou Winter Wind"

Quilter (1), On the Beach of Otahai" J. Harrison (5)

The Sea Gipsy" ... Michael Head (1)

7.50. "LIFE IN THE ANTARCTIC"

A Radio Picture of several Incidents in the Shackleton Expedition of 1914-16 by an Officer of the Endurance, Captain L. GREENSTADT

8.20. Orchestra.

"Captain Oates" ("Three Heroes") Dossier

8.35. Seymour Dossier

To the Children" ... Signe (4)

The Soldier" ... John Ireland

8.45. "A DRAMA OF THE NORTH"

A True Story of a Crime and its Investigation in the Backwoods of Canada, by Captain H. G. Mansfield, late of the Royal North West Mounted Police

Performed by L. Greenstadt

THE "SWA" RADIO PLAYERS

9.15. Orchestra

Tone Picture, "On the March"

Haven (1)

9.30. WEATHER FORECAST and NEWS.

S.B. from London

Sir STEWART STOCKMAN S.B. from London. Local News

10.0. Dance Music

10.30. Close down

22Y MANCHESTER. 375 M.

12.30-1.30.—Organ Music by H. Fildes Page

relayed from the Piccadilly Picture Theatre

3.0-3.30. Concert by the "22Y" Quartet

4.0-4.30. Broadcast for Secondary Schools

(Seniors). Father A. L. Cortis, S.J., "The Numbers and Distances of the Stars"

4.30-5.0. WOMEN'S HALF HOUR

Gwen Aulen Clarke (Soprano)

5.0-5.30.—CHILDREN'S CORNER

5.30-6.00. Major W. Peet Groves, "Across the Continent by Easy Stages" (5)

7.0.—WEATHER FORECAST and NEWS

S.B. from London

A ATKINSON S.B. from London

Local News

Vocal, Instrumental and Humorous.

ROSE MYRTIL (Contralto)

LEE THIRLETHWAITE (Baritone)

ALFRED BARKER (Solo Voice)

WILLIAM WATSON (Entertainment)

THE BLACK DIKE BAND HARMONY

QUARTET PARTY

D. CHATBURN, F. BAIGH, J. WOOD, P. SHAW

8.30. Quartet

I Love Thee

Drunk to Me Only

Lullaby

7.53. A. Barker

Mad nation"

"Moto Perpetuum"

Lee Thirlethwaite

"Sword of Ferrara"

"When I Was a Page" ("Fubstall") Verdi

William Watson

"The Watermill"

"The Street Waterman's Song"

8.25. Quartet

O Harmony"

"Sleep, Gentle Lady"

"Shall I be that Man"

Sappho Ode" ... Brahms

Still as the Night" ... Carl Hahn

Alfred Barker

"Legends" ... Defina (2)

"La Capricieuse" ... Rhyer

Quartet

Comrades in Arms" ... Adam

"Le Prophete" ... Megerbey

Lee Thirlethwaite

"Had I a Golden Pound to Spend"

F. Keel (1)

"Dreams Fleeting" ... G. Oldroyd (4)

G. Scott (4)

9.30. WEATHER FORECAST and NEWS.

S.B. from London

Sir STEWART STOCKMAN S.B. from London

Station Director's Talk Local News

10.15. WILLIAM WATSON (Entertainment)

"Snorkins" ... M. B. Spurr (13)

"It Isn't Daisies" ... H. M. Burnaby (1b)

"Comfort" ... H. Service

10.30.—Close down

5NO NEWCASTLE. 400 M.

3.40-4.0. Trade Transmission

4.05-4.15.—F. Harrington (Baritone), Robert

Mark (Violoncello), Agnes Strong on

"Sintara and His Companions"

5.15-6.0.—CHILDREN'S CORNER

6.0-6.20.—Scholar Half Hour—Mr. T. W.

Moore, D.A., B.Sc., "Moat of Words in

Language"

7.0. WEATHER FORECAST and NEWS

S.B. from London

G. A. ATKINSON S.B. from London

Local News

SOPHIE ROWLANDS (Soprano)

TOM KINRIE (Bass)

THE STATION ORCHESTRA

THE MERRY ORPHANS

8.30. Ballet Music from "Rosamunde" Schubert

Sophie Rowlands

"Come, O Come, My Life's Dearest"

7.50. "The Thistle"

Orchestra

8.0. "Valse de Fleurs" (1) Nana

D. A.

8.10. Tom Kinrie

The Wayfarer's Night Song

8.20. An Old English Love Song

Orchestra

8.30. Selection, "Cavalleria Rusticana" Mascagni

Sophie Rowlands

"Al For You" Euthopia Martin (5)

"Jungle Hat" ("The Mountebank") Euthopia Martin (5)

8.40. March from "Tannhäuser" Wagner

Tom Kinrie

"Singsong" Howard Fisher

"St. Nicholas at Wade" Kennedy Russell

9.0. The Second Appearance of

5NO "Merry Orphan"

9.30. WEATHER FORECAST and NEWS

S.B. from London

Sir STEWART STOCKMAN. S.B. from London. Local News

10.0. The "5NO" Merry Orphans

10.30.—Close down

2BD ABERDEEN. 495 M.

3.30-5.0. School Transmission

Mr. Harry

Thomson, M.A., on "Art." Mr. John

McFarlane, M.A., M.C., on "People

of the Tropical Forest." The Wireless

Orchestra. Famous Topics

5.15-6.0.—CHILDREN'S CORNER

6.0-6.15.—Foot a Corner. Conducted by Peter

Thomson

6.15-6.30. Famous Advice Corner under the

auspices of the North of Scotland Agri-

cultural Club. Conducted by Don G.

Muir, B.Sc.

6.30-6.35.—Agricultural Notes

6.40-6.55. Mr. James Nicol. S.B. from Dun-

deer

7.0.—WEATHER FORECAST and NEWS.

S.B. from London

S. A. ATKINSON S.B. from London.

Local News

BELLA REDFORD (Soprano)

JULIEN ROSETTI (Solo Pianoforte).

An Hour of Schumann.

Julien Rosetti

7.30. Symphonic Studies, Op. 13

Papillons, Op. 2

Vienne Carnaval, Op. 26

8.15. Bella Redford.

"Boxes From the East."

"The Land Afar"

"Has Baloo" Words by Burns.

"Ah No, I Cannot Believe It"

"A Night in Spring."

8.30.—Programme S.B. from Glasgow

9.30.—WEATHER FORECAST and NEWS

S.B. from London

Sir STEWART STOCKMAN S.B. from London. Local News

Half-an-Hour of Brahms and Schumann.

Bella Redford

"True Love"

"There Among the Willows"

"Fainter and Fainter in My Dream"

"Lullaby"

10.15. Julian Rosetti.

Fantastic Pieces Schumann

10.30.—Close down

GLASGOW. 420 M.

1.30-12.30.—Midday Transmission

S.B. from London

4.0-4.30. Broadcast in Schools

4.30-5.0. All Moments by the Wireless

Quartet and Regina Tabor Baritone

4.45-5.15.—WOMEN'S HALF HOUR

5.15-5.30.—CHILDREN'S CORNER

5.30-6.0. Songs and Poems and Ballads

No. 4, "The Battle of Otterbourne," by

M. A. B. B.

6.5-6.6. Weather Forecast for Farmers

6.40-6.5. S.B. from Dun-

7.0. WEATHER FORECAST and NEWS

S.B. from London

Local News

7.30-7.45.—Programme S.B. from London

7.45. CHAS. H. HENRY (Tenor)

"Up in the Saddle" W. Walton

"Oh But to Hear Thy Voice" Tchaikovsky

"In Summer-time On Breton" Graham Lee

"Trade Winds" ("Four Salt Water"

Lullaby") ... B. A.

8.15. John Ireland and B. A.

S.B. to Aberdeen and B. A.

Relayed from the Engineers' and Ship

JOHN IRELAND (Pianist)

BESSIE SPENCE (Violoncello)

IAN MACPHERSON (Bass)

JOHN B. DICKSON (Cellist)

Fantasy Trio in A Minor for Violin, Cello

and Piano

Ian MacPherson

Spring Song

The Heart's Desire

Hope the Hornblower

John Ireland

The Island Spell

"Chelsea Beach and Ragamuffin"

Bessie Spence and John Ireland

Sonata No. 2 in D Major

Allegro leggiero, In tempo sostenuto

quasi adagio; Allegro sciolto assai.

Ian MacPherson

"The Ball of San Maria"

"If There Were Dreams to Sell"

"I Have Two"

John Ireland

"A. A. series W. d. Brooks"

"The Holy B"

On a Brilliant Morning

9.30-10.30. Programme S.B. from London.

A number against a musical name indicates the number

of the publisher. A key list of publishers will be found on

page 587



# WIRELESS PROGRAMME—SATURDAY (March 28th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

**The High-Power (Ochelmsford) Programme will be found on page 685.**

## 2LO LONDON. 365 M.

4.0-5.30.—Tune Signal from Greenwich. Concert. The "2LO" Octet. Gerald Adams (Tenor). Gordon Lister (Entertainer). London Streets: "Two Street" by Derwent Mall. "Bis in Parliament Affecting Women and Children" by a Non-Party Woman.

6.30-8.15.—CHILDREN'S CORNER. by the Octet. "The Bear and the Old Man's Daughters," from "Picture Tales from the Russian," by Valerie Carmick, translated by Neville Forbes. Children's News.

8.40-9.0.—Mr. A. O. COLLARD, F.R.I.B.A., "County Patriotism."

7.0.—FIVE SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Capt. H. G. MANSFIELD, F.R.C.S., late of the Royal North West Mounted Police. "Hobnobbing with Grizzlies." S.B. to 4berdeen.

Local News.

**Popular Night.**  
THE GALLOWAY DUO  
(Jan. MacRobert and Marjorie Ford).  
CYRIL LIDINGTON (Harpist).  
THE WIRELESS ORCHESTRA  
Conducted by DAN GODFREY, Junr.

7.30.—The Orchestra.  
March, "Belphegor" Bregenz  
Overture, "Mephistopheles" Dubel  
"The First of the Month" (13)  
"The Reveng" (13)  
"The Reveng" (13)

8.0.—The Orchestra.  
Selection, "A Little Dutch Girl" Kuhn  
"AN HOUR IN A TRAIN" (R. Guy-Rene).  
Introduction  
LOUIS HERTZL  
and FRIDERIC LLOYD.

THE GALLOWAY DUO  
will include a Selection from the following  
Songs and Duets  
"The Old Woman and the Pedlar"  
"O, Can Ye Sew Cushions?"  
"The Old Man and His Wife"  
"As I Was Going to Banbury" Sharp (11)

9.0 (approx.). The Orchestra.  
Three Dream Dances. Coleridge-Taylor  
The Irish Patrol. ... Putnam  
Selection, "The Rebel Maid"  
Montague Phillips

9.30.—TIME SIGNAL FROM GREENWICH  
WEATHER FORECAST and 2ND  
GENERAL NEWS BULLETIN. S.B. to all Stations.

Mr. HUGH M. BELL. Lacrosse Talk  
S.B. to all Stations. Local News.

10.0.—THE SAVOY ORPHEANS, SAVOY  
HAVANA BAND and SELMA FOUR,  
relayed from the Savoy Hotel, London  
S.B. to all Stations.

12.0.—Close down.

## 5IT BIRMINGHAM. 475 M.

3.30-4.30.—CHILDERN'S CORNER

5.0-6.30.—WOMEN'S CORNER. Herbert  
Stanley, "Journal Keepers." Beatrice  
Dickson (Contralto).

6.30-8.25.—CHILDREN'S CORNER. Ann  
Phil and a further Snooky Adventure.

8.25-8.40.—Teens' Corner: Capt. ...  
"Befores" Stamp

7.0.—WEATHER FORECAST and NEWS  
S.B. from London

Mr. COLIN B. ARDNER, M.A.  
Organizing Secretary of the Radio Asso-  
ciation. The Year's Wireless Troubles  
Local News

**Light Symphony Programme.**  
Relayed to "XX"

THE STATION AUGMENTED  
ORCHESTRA

Conducted by JOSEPH LEWIS.  
GEOFFREY DAVIS (Tenor).  
JAMES HOWELL (Bass).

ALBERT SAMMONS, Solo Violin

7.30.—The Orchestra  
Overture, "The Mikado" Sullivan  
Gaelic Dances

"Four Songs of Chivalry"  
Julius Harrison (1)

"St. George's War Song"; "Gwendolyn";  
The "Fairy Queen"; "The Girl  
of the Year"

Local News

"Two Hungarian Dances" Brahms  
Albert Sammons, with Orchestra

First Movement from Concerto in D  
Brahms

Melody "Gluck's Arioso"  
Motu Musical ... Schubert Kreisler  
Valse in A ... Brahms-Herbert

Hungarian Dance in B Flat  
Beethoven

Song Cycle, "Lords of the Sea"  
William Walton

8.0.—The Orchestra.  
Suite, "L'Arlesienne," No. 1. ...  
Albert Sammons

Melody ... Gluck Kreisler  
Motu Musical ... Schubert Kreisler  
Valse in A ... Brahms-Herbert

The Orchestra.  
Tone Poem, "Fandango" ...  
Sibelius

Three Dances ("Henry VIII")  
German (11)

8.30.—WEATHER FORECAST and NEWS  
S.B. from London

Mr. HUGH M. BELL. S.B. from London

Local News and Football Review

10.0.—THE SAVOY BANDS. S.B. from  
London

12.0.—Close down.

## 6EM BOURNEMOUTH. 385 M.

3.4-5.0.—Talk on "The Life of Berlioz"  
Harry Oshfield (Barn-  
ton). THE ROYAL BATH HOTEL  
DANCE ORCHESTRA, relayed from  
King's Hall Rooms. Musical Director  
DAVID S. LIT

5.0-6.0.—Scholar's "Half Hour"  
of Clothing," by W. F. Perry

7.0.—WEATHER FORECAST and NEWS  
S.B. from London

Mr. J. H. THOMAS; "To the Back of  
Beyond in Central Africa."

Local News

THE WIRELESS ORCHESTRA

Capt. W. A. PATERSTONE.  
ALICE MOXON (Soprano).  
GLADYS PALMER (Contralto).

Local News

Local News

Local News

Local News

Local News

Local News

## "A Dainty Hour"

7.30.—Selection from the Fairy Opera, "Hänsel  
and Gretel" ... Humperdinck

7.45.—Gladys Palmer  
O That It Were So ... F. Be  
Nativity the Time for Musing Songs ...  
Combs ... Rogers

7.50.—Alice Moxon.  
"Father Ye Rosebuds" ...  
Lullaby ... Cyril Scott (4)  
"Tiptoe" ... Molly Carriv

8.0.—Orchestra.  
Flower Suite, "Pizzicato" ("Sylvia")  
Debussy

8.10.—Gladys Palmer and Alice Moxon.  
Duet, "Fairings" ... Easthope Martin (5)

8.20.—Orchestra.  
"A Christmas Suite" ...  
"Popular Hour."

8.30.—Gladys Palmer  
"Tired Hands" ...  
"Harbour Night Song" ...  
Sunderland (1)

8.35.—Orchestra  
A Lightning Switch ...  
Alford

8.45.—Alice Moxon  
"Who Shall Say?" ("Merrie England")  
German

8.50.—Orchestra.  
Suite, "Americana" ...  
Thurman

9.5.—Gladys Palmer and Alice Moxon  
Duet, "Barcarolle" ...  
Offenbach

9.13.—Orchestra  
Melodious Memories ...  
Finch

9.30-12.0.—Programme S.B. from London

5WA GARDIFF. 351 M.

10-12.0.—Falkman and his Orchestra, relayed  
from the Capitol Cinema.

4.45-5.15.—"5WAS" "FIVE O'CLOCK."

5.15-6.0.—CHILDREN'S CORNER

6.0-6.15.—"Teens' Corner"

6.45-7.0.—"The Life of ..."  
Arnold at the Eisteddfod.

7.0.—WEATHER FORECAST and NEWS.  
S.B. from London.

Local Sports Corner, relayed by L. E.  
WILLIAMS.

Local News.

7.30-12.0.—Programme S.B. from London

22Y MANCHESTER. 375 M.

3.30-4.30. More relayed from the Oxford  
Theatre. Conductor—S. Bourne.

4.30-5.0.—WOMEN'S HALF HOUR. Vera  
Ware (Mezzo-Soprano)

5.0-6.0.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS.  
S.B. from London

Mr. F. STACEY LINTOTT. Weekly Talk  
on Sport

Local News

Old Time Dances, Songs, and Humour  
MASSEY & DANCE BAND.

LAWRENCE WILDCOOSE (Tenor).  
JOSEPH FARRINGTON (Bass).

ISAAC DEAN (Dialect Entertainer).

7.30.—Band.  
Waltz, "Gilded Youth" ("Jimmie  
Union")

Musical. The Circus ...  
Lawrence Wildgoose.

Onaway, Awake, Beloved"  
Coleridge-Taylor (11)

Local News

Local News

Local News

Local News

Local News

Local News

Local News



# WIRELESS PROGRAMME—SATURDAY (March 28th.)

The letters "S.B." printed in italics in these programmes signify a Broadcast from the studios were based.

- 10.15.—*Don't*  
"Clock" with "Tun Fowl" .... Ashton  
Band  
Polka, "Bonnie Botsch" .... Wahltefel  
Barn Dance, "Cuckoo Cuckoo" .... Bickelton
- 8.15. Joseph Farrer  
"She is Far from the Land" .... F. Lander  
"Come, My Own One" .... Bickelton  
"Old Clothes and Fine Clothes" ....  
"An Evening Song" .... Blomfield  
"The Song of the Road" .... G. Shiner  
Land  
Lancers, "The Merry Widow" ....  
"The Blooms and the Lawyer" ....  
Joseph Farrer on  
"Wander-thirst" .... J. A. R. (5)  
"The Southdown Shepherd" .... J. A. R. (5)  
"The Song of the Road" .... G. Shiner  
"The Rounder" .... Mendelsohn  
Band  
Waltz, "Destiny" .... Baynes  
Sir Roger de Coverley and Galop."

9.30-12.0.—Programme S.B. from London

## 5NO NEWCASTLE. 400 M.

- 3.45-5.15. T. S. Restaurant Orchestra. Local News.  
5.15-6.0.—CHILDREN'S CORNER  
6.50-6.55. Poultry Notes  
7.0.—WEATHER FORECAST and NEWS  
S.B. from London  
JOHN KENNIE Foot and Tain  
Local News.

Musical and Dramatic.  
GEORGE TINDLE Baritone  
THE STATION MILITARY BAND  
Conductor, EDWARD CLARK

- 7.30. Band  
Overture, "Semiramide" ....  
7.50. George Tindle  
Quasi with Me the Purple Wine" ....  
"The Gay Highway" ....  
"Sea Breeze" ....

8.0. ANNE HARRIS Baritone  
THE "AND" REPERTORY COMPANY

- 9.0. George Tindle.  
"Captain Mac" .... Sanderson (1)  
"Friend o' Mine" .... Sanderson (1)  
"Coming" .... William Helmore (7)

- 9.10. Band.  
Suite, "Casse Noisette" .... Tchaikovsky

9.30.—WEATHER FORECAST and NEWS.  
S.B. from London.  
Mr. HUGH M. BELL. S.B. from London.  
Local News.

10.0. TILLEY'S DANCE ORCHESTRA  
Relayed from the Grand Assembly Rooms,  
Harris Bridge

11.0.—THE SAVOY BANDS. S.B. from London

12.0.—Close down.

## 2RD ABERDEEN. 495 M.

- 3.30-5.0.—Concert: The Wireless Orchestra.  
Harold F. Jarrold (Baritone). Fernand  
Tapes: The MARCHIONESS OF  
ABERDEEN and TEMAIR: "The  
Work of the International Council of  
Women."

30-5.0.—CHILDREN'S CORNER Choruses  
by the Uncles.

1. "This Week's Interesting Adventure"  
prepared by John Sparks Kirkland  
"Gold-miner's March" March 25th. 15  
"The Zoo" .... Charles White  
"The Zoo" ....

7. WEATHER FORECAST and NEWS.  
S.B. from London

1. Capt. H. G. MANSFIELD S.B. from  
London  
Local News

Miscellaneous Programme.  
ROBERT D. STRANGWAYS (Baritone).  
THE BARNARDO MUSICAL BOYS  
Conductor WILLIAM WILSON

30. Barnardo Musical Boy  
Handbells, "Dance-a-Round Polka" ....  
Sleighbells, "The Green Hills of Tyrol" ....

Miniature Chimes. Scotch Airs"  
(Introducing "Dances Gray."  
Adair, "Mary of Angels."

Mandolins, "Fandango."  
Nyxophones and Tubophones  
March

Handbells, "The Herald March" ....  
Selection on Bagpipes, including "Crusader"  
March" and "Highland Wedding."

Ocarinas, "Come to My Heart" ....

Mandolins, "Autumn Leaves" ....

Fairy Bells and Auto Harp, "Roussseau's  
March"

Handbells, "The Parade of the Tin Soldiers"  
Local News (5)

- 3.11. Robert D. Strangways  
"The Farmer's Pride" ....  
"To Morrow" ....  
Jane  
Local News

6.30. Barnardo Musical Boy  
Handbells, "Post and Present" ....  
Sleighbells, "The Green Hills of Tyrol" ....  
Daniel Wood (5)

### KEY LIST OF MUSIC PUBLISHERS.

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2. G. B. Schirmer, Ltd.
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Musical Chimes. Favourite Airs, intro-  
duced by

- The Musical M. ....  
"Danny Boy" ....  
"The Girl of the Year" ....

Nyxophones and Tubophones  
"On the Road to Moscow" ....

Handbells, "Land of Hope and Glory" ....

Highland Bagpipes, "Pontic Charlie,"  
"Scotland the Brave"

Ocarinas, "If Winter Comes" ....

Handbells, "The Boys of the Old Brigade" ....

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A number against a musical item indicates the name of its publisher. A key list of publishers will be found on this page.



# Five Reliable Valves for all Requirements

**AR** A fine general purpose valve for amateur use. Filament voltage 4; plate voltage 30-80. Old price 12/6; new price 11/-.

These five cover every need of the wireless amateur. They give long and consistent service because they embody the finest traditions of British workmanship and design and are made by a firm whose wireless experience began with the building of the first thermionic valve.

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**AR-06** An economical, low temperature detector and amplifier that will operate on a dry cell. Filament voltage 2.5; plate voltage 20-100. Old price 25/-; new price 21/-.

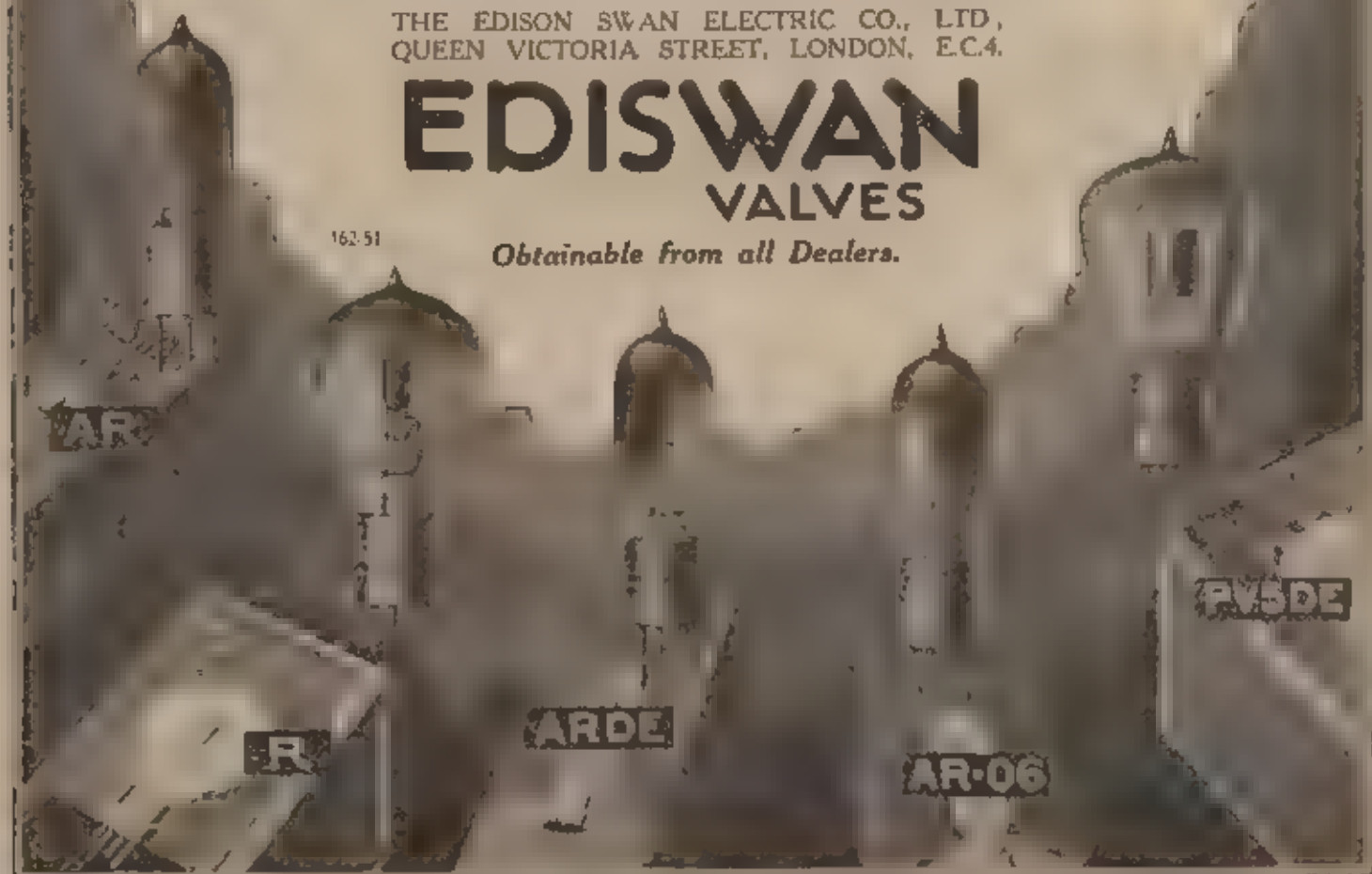
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## EDISWAN VALVES

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Obtainable from all Dealers.



AR

R

ARDE

AR-06

PV5DE







# Should We Laugh at These Now?

Comic Songs That Once Were the Rage. By Edwin Pugh.

WHAT goes to the making of a really good comic song—the idea, the words, the music, the chorus, the comedian's rendering, his voice, his acting, his personality, or all or any of these in combination?

I should say that first the words and then the music are its most important factors. There are comic songs which owe everything to the singer, and when sung by anybody else are not in the least comic. There are others—far rarer—which "set over" (as actors say) by virtue of an exquisitely quaint or irresistibly drol delivery. In these, they are set

## Chirpwin's "Cockney Coon."

I must give just one of these, Chirpwin's "Cockney Coon," which only a few of us oldsters have heard. The tune mainly consists of variations on an old-fashioned English air "Merrily Danced the Quaker's Wife." Still, the words themselves are not so bad, and somewhere, here and there, read seriously up-to-date.

You've heard about the coon 'a tu be married very soon?

Well, there's a coon that I know

He's a coon 'a tu be married very soon

He's a coon 'a tu be married very soon

He's a coon 'a tu be married very soon

He's a coon 'a tu be married very soon

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Never intermeddles yer donah in a pal.  
Con the odds is ten to one he anokes yer ga.  
He wot, anokes her who wot and porter.  
Take her where he didn't oughter—so  
Never intermeddles yer donah in a pal  
(Take my life!)

Always keep yer optics on yer ga!  
And—"The Brick Came Down." They Irish labourers are debating whether they shall knock off for the day or go on working. "Let a toss up for it," says one—"with a brick. If the brick comes up, we will stick it out. If it comes down, we will stick it out."

The brick came down,  
We had the 'arf a day . . .

## Fall Dragoon.

But the rest of the chorus is quite unworthy of the originally humorous idea. Then there is the man who married the tattooed woman, who insists on practicing her art on him. Hear his plaint when she has accomplished her fell dragoon:—

All over me—and over me!  
There's a Indian ink all down my leg.  
And ships of war and . . .  
I'm just like a picture gallery.  
You ought to look at the views of London  
All over me

A little coarse? Maybe. But, after all, a healthy kind of coarseness, which its humour, like the humour of the following, surely compensates.

I will sing a song of faces  
That you meet in different places,  
At the police-court and the races,  
And the Band of Hope  
Everybody's got 'em.  
If you only spot 'em.  
Some have adze (faces) like a . . .  
They make 'em up and lose 'em up in places.  
Every great one without warning  
'S got to put up with the face he's born in

## The School of Lewis Carroll.

And so on. There's a rich inconsequentialness (if I may use the word) about that song which, however remotely, does belong to the school of Lewis Carroll, Edward Lear, and other like Victorians. This also belongs to the Victorian era, but is more in the vein of Mr. Jerome K. Jerome.

When father papered the parlour,  
You couldn't see him for paste!  
Dabbling it here dabbling it there!  
Paste and paper everywhere  
Mother got stuck to the ceiling,  
The children to the floor!  
You never saw a fairy  
So stuck up before!

## Borrowed from Dickens.

I cannot conclude without giving at least one sample of a most peculiar form of humour in the way of the comic song which once had a tremendous vogue. Each verse described some unwise proceeding on the part of someone, which led to the inevitable result that—

His funeral's to-morrow,  
My poor heart aches with sorrow!  
No more he'll leave a card  
For I got him rather hard

And we're going to plant him to-morrow!

That last idea, by the way, of planting instead of burying the corpse was borrowed from Dickens, who, incidentally, not only enjoyed listening to, but likewise enjoyed singing, the various kinds of old comic songs that I have tried to describe. And if that great humorist and humanist delighted in that rough and ready humour, we surely must believe that there could never have been anything very wrong with it.

# "The Red Pen."

Story of The Opera.

On Tuesday, March 24th, this Ballad Opera will be broadcast for the first time to all Stations, except Chelmsford. The author, Mr. A. P. Herbert, is one of our best-known humorists, and the music is by Mr. Geoffrey Toye. This synopsis will enable listeners to follow the opera with greater interest.

THE scene is Hyde Park, the particular spot, the centum's corner. Several of them are waiting now. The strains of the "Red Pen" are heard approaching. It is a revolutionary marching song of the General Federation of Poets and Writers. The G.F.P.W. are coming to demonstrate for the nationalisation of the Industry. Their leader is HENRY WORDSWORTH.

HENRY announces the strike of his members and states their demands. Soon no one is left but HENRY, DAFFODIL SMITH, the poet laureate, and the reporter SAMUEL S. SLATE.

Sir ROBERT QUINT, M.P., Minister of Drama, comes to the place with his personal staff, the Hon. MARY JANE GRAY, Private Secretary, and Miss MARY JANE BLAKE.

MICHAEL suggests to DAFFODIL that a solution of the trouble would be to have Sir ROBERT as Chief at the proposed Ministry of Poetry. He subsequently proposes to her, but she is secretly in love with "Stephen Byrne," the unknown author of the "best-seller," "Peppermint," and "Caramel."

HENRY, in his turn, proposes to MARY JANE. She is secretly in love with "Stephen Byrne." HENRY hints darkly that he is "Stephen Byrne." (Tris "Who is my lover?") MARY JANE goes out, pursued by HENRY. DAFFODIL is no sooner left alone than the reporter emerges from behind the trees. He has overheard all except the name of the man she loves.

Sir ROBERT returns. SLATE asks him to confirm the rumour of his new appointment. Sir ROBERT now mounts the tub to speak. HENRY demands to be arrested. The audience threaten the Minister. DAFFODIL presents their ultimatum. Sir ROBERT must be its Chief.

## ACT II

At the Ministry of Verse. (Song "Morning Mornings.") MARY JANE enters. HENRY WORDSWORTH is strolling out of the Office.

DAFFODIL is still being pursued by MICHAEL, but she cannot forgive him for his imposture of "Stephen Byrne." At length, he convinces her it is true.

Sir ROBERT comes in to hear the weekly Departmental Competition.

The staff decide they must change the Minister and decide upon "Stephen Byrne" as his successor.

They are departing when Sir ROBERT wants to know what the crowd of civilians is that has drifted into the Office. They are a deputation of Consumers of Poetry.

The Minister has letters to dictate to MARY JANE. One of them is for her, a proposal of marriage. She must officially decline, as she is another's, namely, "Stephen Byrne's."

The Deputation is let in. Their suggestion is that public confidence would be restored by the appointment of a practical poet, for instance, Stephen Byrne.

The menacing and sinister Red Pen is heard approaching. HENRY and DAFFODIL hear a procession of poets and place a red Pen against Sir ROBERT'S heart. They demand his instant resignation, and intimate that his successor is to be "Stephen Byrne." "And who is he?" asks the Minister. "The L." declares MICHAEL and HENRY, with one voice. Sir ROBERT begs their pardon. "It is he," and explains how it happened. Thus, he remains in Office. *Finale.*



# Making Your Set Worth While.

The Delights of "Reaching Out." By P. P. ECKERSLEY, M.I.E.E.

HAVING given a brief survey of those parts of the transmitting system which deserve more notice, we now turn to the receiver. By the time I have finished, you will have a large field that I scarcely know where to start. It would seem logical first, however, to give some hints on matters common to all receivers.

I realize that there are two schools of listeners; those who are content with the sound of a local station, and those who are not. The latter are the ones who are interested in the "reaching out" of their sets. They are the ones who are interested in the "reaching out" of their sets. They are the ones who are interested in the "reaching out" of their sets.

## A Democratic Service.

British broadcasting has been deemed to be democratic and in the most literal sense of the word. The high power stations, which are the backbone of the system, are situated in the heart of the country, and their signals are received by a large number of sets. This is a democratic service, and it is one of the reasons why it is so popular.

The policy of providing a service to all areas has been pursued by two considerations. Firstly, we know that in a given area, there is a certain number of sets. If we can provide a service to all of these sets, then the listener within that area, whatever set he may use, is sure to receive a service of high quality. This is a policy of providing a service to all areas.

## Radio's Greatest Function.

In the second place, we realize that wireless is a means of communication. It is a means of communication, and it is one of the reasons why it is so popular. It is a means of communication, and it is one of the reasons why it is so popular. It is a means of communication, and it is one of the reasons why it is so popular.

How, then, has our scheme affected the listener who wishes to be able to roam further afield, who realizes that wireless has the added fascination of being able to allow the user to pick and choose his programmes, both British or Continental, or even American?

Some would answer that by erecting such a multiplicity of stations we have forced him, even though he is rich enough to afford more complicated sets, to listen to his local station. Here I am on delicate ground, because with some sets it is certainly true that the erstwhile "reacher out" is now a local station. This is a fact, and it is one of the reasons why it is so popular.

obsolescent, and that had he a more selective arrangement, his local station would be no bar to his reaching out. This is a fact, and it is one of the reasons why it is so popular.

My American trip left me with a profound impression. It was a profound impression, and it is one of the reasons why it is so popular. It was a profound impression, and it is one of the reasons why it is so popular.

## "Distant Listening."

I merely bring a few points out to show that it is not a simple matter. It is not a simple matter, and it is one of the reasons why it is so popular. It is not a simple matter, and it is one of the reasons why it is so popular.

Before leaving this subject of "distant listening," let me say a few words about the future. It is a future, and it is one of the reasons why it is so popular. It is a future, and it is one of the reasons why it is so popular.



Dear old Party (Listening for the first time): "Here you are—take these ear things! I won't listen to such nonsense. Here's a man talking about what the Prince of Wales did in 1750, and I know for a fact that he's only just over 30 now!"

to listen to that station. All I heard was a "far, far away echo" of Scotland amid a background of noise and interference. This is a fact, and it is one of the reasons why it is so popular.

Distant listening is all right if too many people, each with wholly inadequate and badly handled sets, are not trying to listen too. This is a fact, and it is one of the reasons why it is so popular. This is a fact, and it is one of the reasons why it is so popular.

## Fascinating Hours.

It is a fact, and it is one of the reasons why it is so popular. It is a fact, and it is one of the reasons why it is so popular. It is a fact, and it is one of the reasons why it is so popular.

Primarily as a service, however, we must remember that a small number of sets are not enough. It is a fact, and it is one of the reasons why it is so popular. It is a fact, and it is one of the reasons why it is so popular.

## Reasons For the Long Wave Length.

One has only to look at the High Power Station, working on 1,000 metres, to see the reason. It is a fact, and it is one of the reasons why it is so popular. It is a fact, and it is one of the reasons why it is so popular.

(1) Having regard to the many unselective and inefficient receivers on the market and remembering the small number of available wave lengths, a high power station would be working on a very small number of wave lengths with the existing set.

(2) Short waves give night distortion, fading, and shielding more than long waves, and the station was designed to give service over large areas.

(3) The jamming on short waves is so acute that we should have hardly improved many areas as regards interrupted reception had we not used a wave-length far removed from marine working.

The above is not an apology, it is a statement of fact which will, I hope, stimulate further discussion. We realize that the whole subject bristles with contentious matter, but the views set forth above briefly indicate that, in our opinion, our service, within the limits of the art, fulfils democratic ideals and provides variety for those who are able to benefit by its widest possibilities.



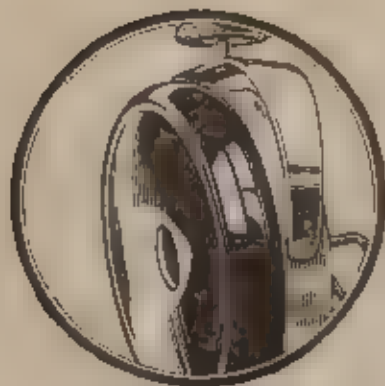


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earpiece is screwed on by  
special apparatus to a mark-  
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almost impossible to remove  
it without a wrench. This  
means more accurate clear-  
ance distance between the  
diaphragm and the faces of  
the pole pieces and guards  
against distortion. Be what  
it may, the result is a clear,  
unwavering reproduction of  
even the softest tones and  
the loudest, the Matched  
Tone advantage.

British Manufacture  
(B.B.C. Stamped.)

When we assemble the *Matched Tone* Headphones we select, by means of a special apparatus, two earpieces whose electrical properties closely agree. One by one the earpieces are tested by vibrating the diaphragm of a fixed telephone receiver with an oscillating current. The vibration is transmitted by a closed column of air to the diaphragm of the one on test which is adjusted immediately beneath the permanently fixed example. It then vibrates in sympathy, thus causing a current to flow through the bobbins. The volume of the current is indicated on the dial of the testing apparatus. Any two 'phones which closely agree are matched and are assembled in one headphone, hence *Matched Tone*. This means greater purity, strength and sensitivity. Obviously, the joint energies of both earpieces in perfect unison means redoubled effectiveness in all these three qualities. Ask your Dealer for Brandes.

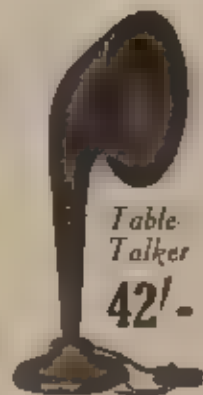


Table  
Talker  
42/-

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WORKS: Slough, Bucks.

20/-

## Superior "Matched Tone" Headphones

TRADE MARK



## Hull Programme.

6KH 335 M.

**Week Beginning Sunday, March 22nd**

SUNDAY, March 22nd.

90 10. 69. 1<sup>st</sup> per rooming S.B. from Manchester

MONDAY, March 23rd, and WEDNESDAY,  
March 25th

3.30-4.30 Music relayed from the Majestic  
 4.30-4.35 Picture House  
 5.30-6.00-WOMEN'S HALF HOUR  
 6.15-6.45-CHILDREN'S CORNER  
 7.10-7.35-Boy Scouts Talk.  
 7.40-10.30-Programme S.B. from London.

TUESDAY, March 24th, and THURSDAY,  
March 26th.

3.0 3.30. Gramophone Records.  
4.0 4.30. —  
3.30 4.0. WOMEN'S HALF FOOT R  
5.15. CH. LOREN S CORN. R

Hall W. reopens beauty talk (Times-

6.25-6.50 <sup>day</sup> Mr. C. W. H. Glossop, "The Greatest  
of All Foods—Milk" (Thursday).  
and Market Prices for Farmers. S.D.  
from London (Thursday).

7.0-11.0. Programmt S.B. from London.

FRIDAY, March 27th  
 3.0-3.30. (Mime relayed from the Majestic)  
 4.0-4.30. f Picture House.  
 3.30-4.0.- WOMEN'S HALF HOUR  
 15-3.15.-CHILDREN'S CORNER

7 0-7 30.—Programme S.H. from London.

**Gleanings From Other Lands.**  
**NINA FFORNORA** (Mezzo-Soprano).  
**EDNEY EAS, JR.** (Tenor).  
**OLGA MARTIN**, Recit. als.

THE STATION ORCHESTRA  
conducted by EDWARD STUBBS

selection, "The Rose" .. art. Myddelton  
Oga Martin

Henry V & Speech Before Harfleur  
(Henry V.) ..... Shakespear

M. 5 - Y. 1 ..... *Roxbury* 1  
 W. 1 - Y. 1 ..... *1* 1  
 W. 1 - Y. 1 ..... *1* 1

Continuum  $\rightarrow$   $\Delta$ .

Paraden { "Demotelle Chio" } Ffacher  
Sken { "Bend, dation" }  
Nra Ffcor.  
Chanaa de Florar " Goda

1. *Chlorophyll a* (mg/g)

8.15 W.A.B.S.  
Olga Martin.  
The Ash & " ..... I. Hugo On  
S. Dyer & Day " ..... Dydd Gwyl Dewi  
Orchestra.

Selection, The Look . . . . . art. Myddleton

|                            |                         |       |
|----------------------------|-------------------------|-------|
| B.30.                      | ITALY                   |       |
|                            | S. J. H. S. S. S. S. S. |       |
| Per la Gloria " .....      | .....                   | ..... |
| Una Furi vo L'Amor " ..... | .....                   | ..... |
| Lis è morta " .....        | .....                   | ..... |

Common-Job-Related:  $\Delta = 0.00$   $\Delta = 0.00$   $\Delta = 0.00$

*August Lindner*

95 LAND A. Scarlath

Selection, "The Thistle" arr. Middleton  
O. & Martin.  
Lochinvar " " Sir Walter Scott

\* The Edinburgh Standard.

9 30-10 0.—Programme 8.B. from London.  
(Continued in column 2, page 419)

(Continued in column 2, page 419)



# Reduced Prices of B.T.H. Radio Apparatus

In consequence of the reductions in the prices of B.T.H. Headphones and B.T.H. Radio Valves, coupled with the increased demand for Radiola Receivers, the following revised schedule of prices is current as from February 17th.

| Apparatus                                                         | Complete with    |                      |               | Old Price | New Price |
|-------------------------------------------------------------------|------------------|----------------------|---------------|-----------|-----------|
|                                                                   | Headphones       | Valves               | Dry Batteries |           |           |
| Radiola "Bijou" Crystal Receiver                                  | 1 set 4000 ohms. | —                    | —             | 3 5 0     | 2 15 0    |
| Radiola "Model A" Crystal Receiver                                | 1 set 4000 ohms. | —                    | —             | 4 15 0    | 4 5 0     |
| Loading Device, 1,600 Metres. for above                           | —                | —                    | —             | 8 6       | 8 0       |
| Radiola 1. Valve-Crystal Receiver                                 | 1 set 4000 ohms. | 1 B5                 | H.T.          | 11 0 0    | 10 0 0    |
| Loading Coils 1,600 Metres. for above                             | —                | —                    | —             | 17 0      | 16 0      |
| Radiola II. 2 Valve Receiver                                      | 1 set 4000 ohms. | 2 B5                 | H.T. and L.T. | 21 0 0    | 19 0 0    |
| Radiola III. 3-Valve Cabinet Receiver, with enclosed Loud Speaker | 1 set 4000 ohms. | 3 B5                 | H.T. and L.T. | 50 0 0    | 49 0 0    |
| Radiola VI. 6-Valve Cabinet Receiver with enclosed Loud Speaker   | 1 set 4000 ohms. | { 4 B5 }<br>{ 2 H6 } | H.T. and L.T. | 137 0 0   | 135 0 0   |
| Radiola Portable 3-Valve Receiver, 1,600 Metres.                  | 1 set 4000 ohms. | 1 B5                 | H.T. and L.T. | 28 0 0    | 27 0 0    |
| Ditto Mahogany finish                                             | —                | —                    | —             | 30 10 0   | 29 10 0   |
| Power Amplifier, 2-Valve                                          | —                | 2H4 + 2H6            | —             | 12 10 0   | 12 0 0    |
| Unit Amplifier, 1-Valve                                           | —                | —                    | —             | 2 15 0    | 2 15 0    |
| Portable Loud Speaker & Amplifier, Leather finish                 | —                | 2 H6                 | H.T. and L.T. | 24 0 0    | 23 10 0   |
| Ditto Mahogany finish                                             | —                | —                    | —             | 26 0 0    | 25 10 0   |
| Headphones 4,000 ohms.                                            | —                | —                    | —             | 1 5 0     | 1 0 0     |
| Headphones 120 ohms.                                              | —                | —                    | —             | 1 2 6     | 1 0 0     |
| R Valve                                                           | —                | —                    | —             | 12 6      | 11 0      |
| B3 Valve                                                          | —                | —                    | —             | 1 1 0     | 18 0      |
| B4 Valve                                                          | —                | —                    | —             | 1 15 0    | 1 10 0    |
| B5 Valve                                                          | —                | —                    | —             | 1 5 0     | 1 1 0     |
| B6 Valve                                                          | —                | —                    | —             | 1 15 0    | 1 10 0    |
| B7 Valve                                                          | —                | —                    | —             | 1 17 0    | 1 12 0    |

The new price of the Radiola, II 2-valve Receiver includes Loading Coils (1,600 metres) for the High Powered Bijou.



Advertisement of The British Thomson-Houston Co. Ltd.



## Leeds—Bradford Programme.

2LS 346 M. 310 M.  
Week Beginning Sunday, March 22nd.

### SUNDAY, March 22nd

10-5.30.—Programme S.B. from London  
11.15-8.0.—Services relayed from Holy Trinity  
Church, Boar Lane, Leeds. Address by  
The Rev. J. E. ROBERTS, M.A.  
10.10.45.—Programme S.B. from Manchester

### MONDAY, March 23rd.

1.30-4.30.—Gramophone Record by Moses  
Barba, "The Invitation of Opera" (1)  
2.45-3.15.—The Station Trio  
3.15-6.0.—CHILDREN'S CORNER  
6.0-6.15.—Teens' Corner  
6.15-6.30.—Musical Programme  
6.30-6.45.—Society of Friends. Travels in Russia  
and South Africa by Charles C. Allen  
7.0-1.30.—Programme S.B. from London

### TUESDAY, March 24th.

11.30-12.30.—Gramophone Records  
2.30-4.0.—Isaac Freedman and his Orchestra  
relayed from the Theatre Royal Piccadilly  
House, Bradford.  
4.45-5.15.—WOMEN'S HALF HOUR  
5.15-6.0.—CHILDREN'S CORNER  
6.0-6.15.—"Teens' Corner"  
7.0-11.0.—Programme S.B. from London.

### WEDNESDAY, March 25th.

1.10-1.20.—Gramophone Record  
3.30-4.30.—Signor Calamanti and his Orchestra,  
relayed from the Scala Theatre, Leeds.  
5.15-6.0.—CHILDREN'S CORNER  
6.0-6.15.—"Teens' Corner"  
6.15-6.30.—Musical Programme  
6.30-6.55.—"On My Anvil," by Miss Siddlemark  
7.0-1.30.—Programme S.B. from London

### THURSDAY, March 26th.

11.30-12.30.—Gramophone Records  
2.30-4.0.—Isaac Freedman and his Orchestra  
4.45-5.15.—WOMEN'S HALF HOUR  
5.15-6.0.—CHILDREN'S CORNER  
6.0-6.15.—Teens' Corner  
6.15-6.30.—Mr. Arthur K. J. A. Arnold  
7.0-11.0.—Programme S.B. from London

### FRIDAY, March 27th.

1.30-12.30.—Gramophone Records  
3.30-4.0.—A Talk to Local Services  
4.0-5.0.—Signor Calamanti and his Orchestra  
5.15-6.0.—CHILDREN'S CORNER  
6.0-6.15.—"Teens' Corner"  
6.15-6.30.—Musical Programme  
7.0-1.30.—Programme S.B. from London.

### Musical and Dramatic Evening.

WILLIAM MACFADY AND EDNA  
CODRIFY TURNER

Presenting a Series of Plays

THE STATION QUINTET

Under the Direction of Percy Frostick

7.30.—The Quintet  
Selection, "Poppy", Jones and Samuela

42.—"DAVID GAFFER"  
William MacFady

8.10.—A Play in Four Scenes  
The Quintet

8.30.—"And Life in Vienna" Komauk  
ADAMANTIS

8.50.—A Dramatic Episode in One Act  
The Quintet

9.10.—Entr'acte La Belle Pierrette Foulde  
9.30.—Entr'acte S.B. from London.

9.50.—"MARRIED LIFE"  
(Donald Edwards)  
A Farce in One Act

10.30.—Close down

### SATURDAY, March 28th.

3.45-3.55.—The Station Trio  
5.15-6.0.—CHILDREN'S CORNER  
6.0-6.15.—"Teens' Corner"  
7.0-12.0.—Programme S.B. from London.

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Also the "New" Junior  
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## 50/- "New" AMPLION JUNIOR

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Because of this exceptional performance per pound the "New" Junior has quickly become so great a favourite that it has been necessary to provide for the enormous demand. As a result of this BETTER RADIO REPRODUCTION with a case of value rate out, we will be glad to know that quantity supplies are now forthcoming and that, therefore, they can secure just what they want by ordering now an

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# "THE GIFT OF TONGUES."

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So says the famous journal *Truth* in a remarkable report on the new "direct" method of learning French, German, and Spanish.

The method investigated by *Truth* is directed by correspondence by the well known Pelman Languages Institute.

This method enables you to learn French, Spanish, and German in Spanish, and German in German. No English is employed. There is no translation. There are no vocabularies to be memorised. Grammatical complexities are avoided. And the system of instruction is so simple that even a child can understand it.

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The *Pelman Languages Institute* in a report entitled "The Gift of Tongues," presents to the English student a book written entirely in French or German or Spanish and enables him to read it through with complete understanding, without once referring to a dictionary. From the first the student is free from the translation hindrance. He learns naturally and easily to express his thoughts directly in the foreign tongue, and for this reason his speech is fluent and idiomatic.

"The *Pelman system*," says the report, "is a well planned scheme which reveals new words as they are needed. No more than one new word is introduced at one time in any sentence, and each new word is treated so thoroughly as to ensure its being both understood and memorised before proceeding to the next. The meanings of common nouns are pictorially suggested, and the names of abstract things are introduced into the text in so subtle a manner and used in so many different contexts that their meaning is also unmistakable."

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Although the *Pelman* method of learning French, Spanish and German is taught entirely through the post, each student receives personal tuition. As *Truth* remarks—

"Despite its simplicity, the *Pelman Languages course* is very thorough, and leaves little to chance. If any loophole remains where the student may possibly go wrong, or be mystified at any point, he is speedily so. His progress is checked, his mistakes being corrected with helpful annotations, and his difficulties eliminated by one of the skilled tutors employed for this highly important work. In short, he enjoys the inestimable advantage of personal tuition, which must specially commend itself to those who have failed to learn languages through class work. By this means his personal interest, application, and in consequence govern his rate of progress, his own particular difficulties being expertly dealt with at length."

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Everyone who has adopted this new method is delighted with it. Here are a

few typical letters received from readers who have taken one or other of the three courses.

"I find the *Pelman* method is the best way of learning French without a teacher." (H. 082)

"By your method, which is gradual and sure, the pupil learns more in one year than in four years by the ordinary method." (S. M. 163)

"In the space of eight months I have learnt as much Spanish as I learnt French in eight years at school." (S. K. 119)

"I find it both interesting and instructive. The method appeals to me, and I shall certainly recommend it to anyone I may meet who desires to acquire a thorough and practical knowledge of the French language in a pleasant and easy fashion." (L. 111)

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Please send me, gratis and post free, a copy of

"HOW TO LEARN FRENCH"  
"HOW TO LEARN SPANISH"  
"HOW TO LEARN GERMAN"

Strike out two of these,

together with a copy of *Truth's* report entitled "The Gift of Tongues" and full particulars of the New *Pelman* Method of Learning Foreign Languages without using English.

NAME

ADDRESS

I have found your *Course* in every way satisfactory and it has improved my knowledge of German very much indeed. The way in which all the different rules are set out makes it very easy to master the trickery of the German language. I shall have no hesitation whatever in recommending you to any who may be interested in learning foreign languages in the shortest possible time." (G. H. 130)

"I should like to say again how very interesting the two *Courses* have been to me. When I first saw your advertisement I doubted if it were possible to read the booklets which contained no word of English. But I may truthfully say that I have read and understood each one in turn, without having to consult a dictionary once." (W. 614)

"The *Course* has been a godsend to me, for I have very bad health and spend nearly all the winter in bed. Until I began to learn French with your wonderful system, I found time hang very heavily on my hands. I am delighted with the progress I have made, and even while ill I find I can both study and enjoy French by the way you teach it. I never knew anything so absolutely simple—doing away with all the drudgery in beginning a language." (L. 458)

"I have already recommended the *German Course* to one student, who has struggled for years under the old, and happily obsolete, methods, and I was able truthfully to describe your system as the only one which makes acquiring a vocabulary not merely inevitable but simply inevitable." (G. B. 122)

Hundreds of similar letters could be quoted did space permit.



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The following Selection includes their recent records

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| Savoy English Medley—One Step -                             | (Savoy Orpheans)    | C 179  |  |
| Fantasia—One Step (Syncopated Favourites)                   | (Savoy Orpheans)    |        |  |
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| Me and the boy friend—Fox Trot                              | (Savoy Orpheans)    | B 974  |  |
| Where's my sweetie hiding?—Fox Trot                         | (Savoy Orpheans)    |        |  |
| Me Neenah—Fox Trot                                          | (Savoy Orpheans)    | B 1975 |  |
| Oh! how I love my darling—Fox Trot                          | (Savoy Havana Band) |        |  |
| Alabama bound—Fox Trot                                      | (Savoy Orpheans)    | B 1970 |  |
| Poem—Waltz                                                  | (Savoy Havana Band) |        |  |
| "The Dollar Princess"—Waltz                                 | (Savoy Havana Band) | B 965  |  |
| Sometime—Waltz                                              | (Savoy Havana Band) |        |  |
| Out of a million—Fox Trot                                   | (Savoy Orpheans)    | B 945  |  |
| In Shadowland—Waltz                                         | (Savoy Havana Band) |        |  |
| Hawaiian Melody—Waltz                                       | (Savoy Orpheans)    | B 1954 |  |
| Copenhagen—Fox Trot                                         | (Savoy Orpheans)    |        |  |
| Why did you cause me wonderful wee?—Fox Trot                | (Savoy Orpheans)    | B 1919 |  |
| Go 'long Mule—Fox Trot                                      | (Savoy Orpheans)    |        |  |
| Dream Daddy—Fox Trot                                        | (Savoy Orpheans)    | B 97   |  |
| Driftwood—Fox Trot                                          | (Savoy Havana Band) |        |  |

The Gramophone Co., Ltd., 363 367 Oxford Street, London, W. 1.





**Nottingham Programme.**

SNG 328 M.

Week Beginning Sunday, March 22nd

**SUNDAY, March 22nd**

Programme S.H. from London

Programme S.H. from London

Programme S.H. from Manchester

**MONDAY, March 23rd.**

The Scala Picture Theatre On

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## LONG RANGE AT LOW COST.

Hitherto powerful sets have been chiefly notable for their high prices.

A Loud Speaker Set, therefore, selling at £4 10 0 must mark a distinct and economical advance in receiving equipment.

Although the Little Giant is but a two-valve set, these two valves do the work done by the three or four usually employed in the ordinary type of long range Loud Speaker Set. They also do it without the instability often found in complicated reflex circuits.

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Loudspeaker £5 7 0**

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Headphones  
£10 5 0

Uncle Fellows Wireless Ltd., Park Royal, London, N.W.10

B.P.S. 100.

(Continued in column 2, page 619.)

# THE MARS AERIAL



# **Plymouth Programme.**

5PY 338 M.

Week Beginning Sunday, March 22nd.

## **SUNDAY, March 22nd.**

7.45-8.30. } Programme S.B. from London  
8.30-9.0. }  
9.10-10.45. } Programme S.B. from Manchester

## **MONDAY, March 23rd, and WEDNESDAY, March 25th.**

11.30-12.30.—Gramophone Record—  
1.30-4.30.—Ernest Manning and his Orchestra  
relayed from the New Palace Theatre.  
Vocalist: Dorothy Lindein (Soprano).  
6.0-6.30.—WOMEN'S TOPICS.  
6.30-6.50.—CHILDREN'S CORNER.  
7.10-8.30.—Programme S.B. from London.  
8.30-11.0.—Mr H. R. Smith on "The Lure  
of the Press."

## **TUESDAY, March 24th.**

7.45-8.30.—Ernest Manning and his Orchestra  
6.30-7.0.—WOMEN'S TOPICS.  
7.0-7.30.—CHILDREN'S CORNER.  
7.30-8.0.—Mr F. J. Leese: "How Soon  
is it?"  
8.0-8.30.—Mr Eric J. Hutchinson, M.A., on  
"The West of England" (8).  
7.0-11.0.—Programme S.B. from London.

## **THURSDAY, March 26th.**

7.0-8.0.—Albert F. J. Brook and his Trio, relayed  
from the Royal Hotel.  
8.0-8.30.—WOMEN'S TOPICS.  
8.30-9.0.—CHILDREN'S CORNER.  
9.0-11.0.—Programme S.B. from London.

## **FRIDAY, March 27th.**

8.30-9.0.—Tales to Schools: Mr. Henry  
Stone, "How Leather is Made."  
Musical Interlude: Mr. F. N. Charr,  
"The Ship and Shipping."  
9.0-9.30.—Albert F. J. Brook and his Trio.  
9.30-10.0.—WOMEN'S TOPICS.  
10.0-10.30.—CHILDREN'S CORNER.  
10.30-11.0.—Mr. J. H. Thomas, M.C. Lab. Mary  
A. Smith on "The Lure of the Press."  
11.0-11.30.—Programme S.B. from London.

## **SATURDAY, March 28th.**

7.0-8.0.—Albert F. J. Brook and his Trio  
8.0-8.30.—WOMEN'S TOPICS.  
8.30-9.0.—CHILDREN'S CORNER.  
9.0-11.0.—Programme S.B. from London.

## **"5PY'S" Birthday Party.**

### **OUR FIRST ANNIVERSARY.**

7.0-7.30.—Mr. J. H. Thomas, M.C. Lab. Mary  
A. Smith on "The Lure of the Press."  
7.30-8.0.—Mr. J. H. Thomas, M.C. Lab. Mary  
A. Smith on "The Lure of the Press."  
8.0-8.30.—THE ROYAL HOTEL DANCE OR  
ORCHESTRA, relayed from the Assembly  
Rooms.  
8.30-9.0.—THE SAVOY BANDS. S.B.  
from London.

**Cash Prizes  
to be Won:**

**£2,945**

AND A

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**THE** one principal factor that determines the length of life of any valve is the temperature at which the filament is run. If such a discovery were possible, a "cold" valve requiring no heat from electric batteries or otherwise—to drive off its electron stream would possess an indefinite life.

\* \* \* \* \*

It was with this thought at the back of our minds that we set about designing the Wuncell Valve. At all costs filament temperature must be kept down to a very minimum. That our efforts have been crowned with complete success can be gauged from the fact that when the Wuncell is working in daylight its glow is practically invisible, while even in the dark it is merely comparable to the dull red embers of a dying match.

\* \* \* \* \*

The Wuncell Valve gives exceptional results because it has been built upon radically different lines. Instead of obtaining low consumption by thinning down the wire used in the filament at the risk of fragility, the Wuncell filament has been specially manufactured to throw off a greatly increased electron emission. As a result considerably less heat (or battery current) is required to operate it.

\* \* \* \* \*

Before you buy your next Valve be sure to see the Wuncell. Examine the filament for yourself—compare it with any other Dull Lumier and you will readily understand why it has such a phenomenally long life. After all, it is the length of time that a valve lasts that will count most with you.



**W.1** For use in all  
Amplifiers  
**W.2** With re-arranged  
filament for  
"push-out"  
18" each

Fitted with internal  
resistance so that filament  
be used in the "push-out"  
it is constructed with  
an internal resistor.

**W.R.1** Corresponding  
type to W.1  
**W.R.2** Corresponding  
type to W.2  
20" each



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12 inch Double Sided, 7s. 6d. each

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**L1477** *Angela Cavarero Thoms* With Piano and Organ  
Melodious Guit. Solos.

### The Kedroff Quartette (Unaccompl.)

12 inch Double Sided, 7s. 6d.

- L1577** *Songs of the Russian People* (Russian)  
**D1494** *Two Russian Folk Songs* (Russian)  
In Russian

### Rex Palmer, Baritone

12 inch Double Sided, 4s. 6d.

- 9017** *Elizabetta* - It is enough to be Not His Wife Like a  
**3552** *Marie Mc Girt* - (Songs of the Fair)

### J. H. Squire Instrumental Octet

10 inch Double Sided, 3s. each

- 3550** *Waltz with Me (Lullaby)* - (Squire Instrumental Octet)  
**3551** *Waltz with Me (Lullaby)* - (Squire Instrumental Octet)  
**3559** *Waltz with Me (Lullaby)* - (Squire Instrumental Octet)

### Ronald Gourlay, Entertainer

10 inch Double Sided, 3s.

- 3548** *The Bessie Polka* - (Whispering String)  
*Give Me a Place in London* - (Song at the Piano)

Details of other Famous Broadcast Artists  
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since the original invention  
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£5 10s. to £85.

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Choose a COLUMBIA.



# Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, March 22nd.

## SUNDAY, March 22nd.

3.00-3.15. *from London*  
 8.00-8.15. *from London*  
 9.15-9.30. *from London*

## MONDAY, March 23rd, to THURSDAY, March 26th

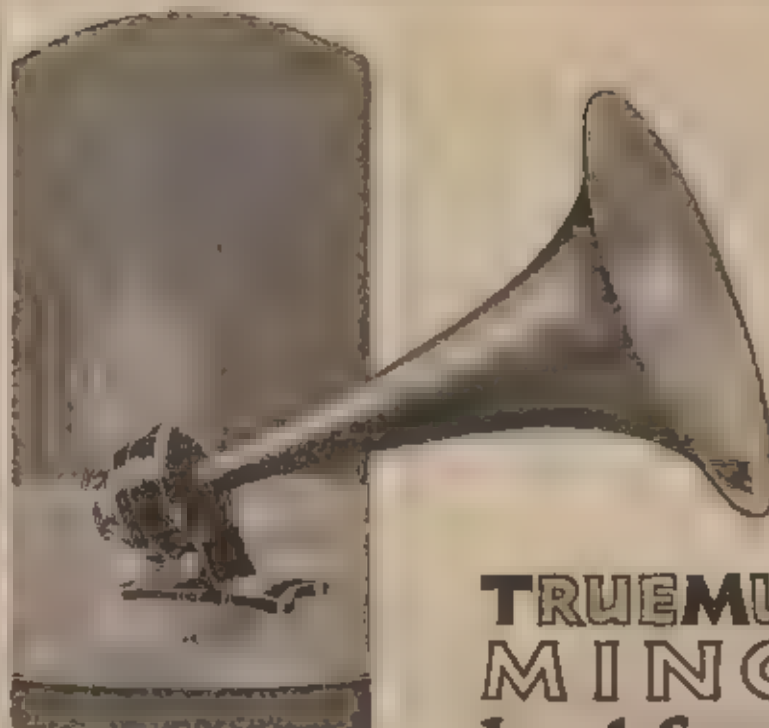
1.00-1.15. *from London*  
 3.00-3.15. *from London*  
 4.00-4.15. *from London*  
 5.00-5.15. *from London*  
 6.00-6.15. *from London*  
 6.30-6.45. *from London*  
 7.00-7.15. *from London*  
 7.30-7.45. *from London*  
 8.00-8.15. *from London*  
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 10.00-10.15. *from London*  
 10.30-10.45. *from London*  
 11.00-11.15. *from London*  
 11.30-11.45. *from London*  
 12.00-12.15. *from London*  
 12.30-12.45. *from London*  
 1.00-1.15. *from London*  
 1.30-1.45. *from London*  
 2.00-2.15. *from London*  
 2.30-2.45. *from London*  
 3.00-3.15. *from London*  
 3.30-3.45. *from London*  
 4.00-4.15. *from London*  
 4.30-4.45. *from London*  
 5.00-5.15. *from London*  
 5.30-5.45. *from London*  
 6.00-6.15. *from London*  
 6.30-6.45. *from London*  
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 11.00-11.15. *from London*  
 11.30-11.45. *from London*  
 12.00-12.15. *from London*  
 12.30-12.45. *from London*

## FRIDAY, March 27th.

11.30-12.30. Gramophone Records  
 1.00-1.15. Mr. W. Percival Westell, F.L.S.,  
 Wonderland Nature Talks—(6) "The  
 Songs of a New Year"  
 1.30-1.45. Orchestral Music, relayed from the  
 Grand Hotel  
 2.00-2.15. Chamber Music by the Yorkshire  
 String Quartet, relayed from the Grand  
 Hotel  
 2.30-2.45. *from London*  
 3.00-3.15. *from London*  
 3.30-3.45. *from London*  
 4.00-4.15. *from London*  
 4.30-4.45. *from London*  
 5.00-5.15. *from London*  
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 12.30-12.45. *from London*

## SATURDAY, March 28th.

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 10.30-10.45. *from London*  
 11.00-11.15. *from London*  
 11.30-11.45. *from London*  
 12.00-12.15. *from London*  
 12.30-12.45. *from London*



# TRUEMUSIC MINOR Loud Speaker 21/-



T.M.C. No. 2 Headphones  
4000 ohms, 19/6.



T.M.C. No. 3 Lightweight  
Headphones 4000 ohms.  
Weight only 6½ ounces 22/6

The "Minor" reproduces all kinds of Broad casting perfectly. It will do full justice to the most elaborate set, and will get the best out of a small one.

Its performance will delight you.

All the family can enjoy Broadcasting for the cost of one pair of phones.

Finished outside in nigger brown, with copper plated terminals, the "TrueMusic Minor" is one of the most pleasing and attractive on the market. The inside of the horn is of lacquered copper, giving a bright and cheery effect—yet it does not need polishing.

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If you cannot get a "TrueMusic Minor" Loud Speaker at your favourite Wireless Shop, we will supply you direct.

For "DX" working or a crystal set, T.M.C. Headphones are just what you want; sensitive and clear toned. They are comfortable to wear and are only 19/6 for only the best quality materials used in their manufacture. Remember that all T.M.C. apparatus carries a twelve months' guarantee.

## LOUD SPEAKERS

|                         |        |
|-------------------------|--------|
| TrueMusic Minor         | 21 1 0 |
| TrueMusic Junior        | 2 10 0 |
| TrueMusic Standard      | 5 0 0  |
| TrueMusic Concert Grand | 8 10 0 |

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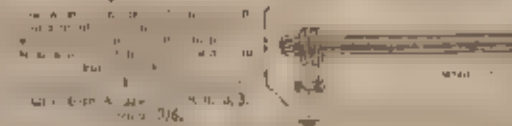
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IN your own interests, before choosing any wireless set, at least hear the Cosmos Radio Valve Set. Then you will understand why it is called the Musicians' Set. It gives you all the music; balanced, not compressed and distorted; coloured, not plain: pours it out like wine and not like water. Such purity of reception, such preservation of the colour and character of music has never been attained in the whole range of wireless. You can listen to it at almost any wireless dealer's. Failing this, write to us for the name of a dealer near you where you may hear it.

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their superhuman sounder tones—**GET A BOX OF DIS TODAY**  
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of men who are consistently in the reception

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**CRYSTAL**  
and  
"Palladium" Catwhisker

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**SHOW ROOMS:**

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# Swansea Programme.

6SX 485 M.

Week Beginning Sunday, March 22nd.

## SUNDAY, March 22nd.

3.15-5.30. } Programmes S.B. from Cardiff  
5.30-6.0. }  
6.0-10.45. } Programmes S.B. from London

## MONDAY, March 23rd.

3.0-4.0. The Castle Cinema Orchestra, relayed from the Castle Cinema, Musical Director, Jack Arnold  
5.0-5.15. WOMEN'S TOPICS  
5.15-6.0. CHILDREN'S CORNER  
7.0-10.30. Programmes S.B. from London.

## TUESDAY, March 24th.

3.0-4.0. Gramophone Records.  
5.15-6.0. CHILDREN'S CORNER  
7.0-11.0. Programmes S.B. from London.

## WEDNESDAY, March 25th.

7.0-4.0. The Castle Cinema Orchestra.  
5.0-5.15. WOMEN'S TOPICS.  
6.0-6.15. CHILDREN'S CORNER  
7.0-10.30. Programmes S.B. from Cardiff

## THURSDAY, March 26th.

3.0-4.0. Gramophone Records.  
5.15-6.0. CHILDREN'S CORNER  
6.50-11.0. Programmes S.B. from London.

## FRIDAY, March 27th.

3.0-4.0. Gramophone Records.  
5.0-5.15. WOMEN'S TOPICS.  
5.15-6.0. CHILDREN'S CORNER  
7.0-7.30. Programmes S.B. from London  
W. H. HOARE'S ORCHESTRA  
MAURICE FAIT'S DRAMATIC COMPANY  
MADAME ELLIS FRANKLIN (Soprano)  
7.30. Orchestra.

March 27th  
The Castle Cinema Orchestra  
March 28th  
The Castle Cinema Orchestra  
March 29th  
The Castle Cinema Orchestra  
March 30th  
The Castle Cinema Orchestra  
March 31st  
The Castle Cinema Orchestra

7.55. Dramatic Company  
WIDOW  
A One-Act Play by Herbert Swore.

Scene: Mrs. Smith's Living Room in 1, Mervaby's Rooms, Drury Lane  
6.20. Orchestra  
March 31st  
The Castle Cinema Orchestra

March 31st  
The Castle Cinema Orchestra  
March 31st  
The Castle Cinema Orchestra  
March 31st  
The Castle Cinema Orchestra

8.45. Life and Death  
"Be Still, Blackbird"  
8.55. Dramatic Company  
"Noble Oblige" (A Dialogue for Women)  
Fero Bringer

9.10. Orchestra  
Soprano: "Tales by Moonlight"

9.30. WEATHER FORECAST and NEWS.  
S.B. from London.

9.45. ST. MARTIN STOCKMAN. S.B. from London.

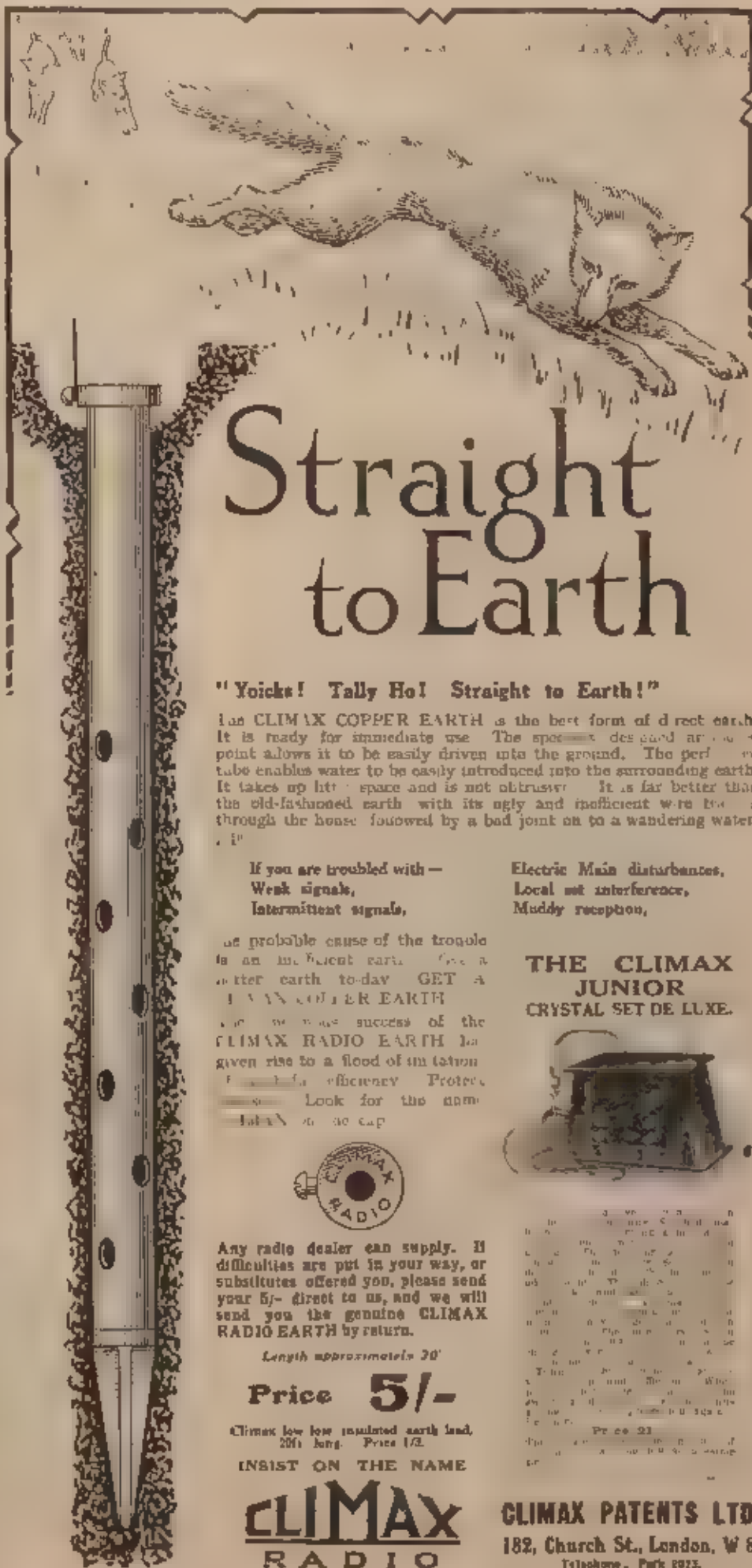
10.0. Orchestra  
Melinda Argentina, "El Suroeste"  
Mazurka, "La Boulangerie"  
10.1. Madame Elie (Soprano)

10.1. "If Thou Wert Blind"  
Dafydd y gawg wen"  
10.20. Orchestra

10.30. Close down.  
March 31st  
The Castle Cinema Orchestra

## SATURDAY, March 28th.

3.0-4.0. The Castle Cinema Orchestra  
5.15-6.0. CHILDREN'S CORNER  
7.0-12.0. Programmes S.B. from Cardiff



# Straight to Earth

"Yoicks! Tally Ho! Straight to Earth!"

CLIMAX COPPER EARTH is the best form of direct earth. It is ready for immediate use. The special design of the point allows it to be easily driven into the ground. The perforated tube enables water to be easily introduced into the surrounding earth. It takes up little space and is not obtrusive. It is far better than the old-fashioned earth with its ugly and inefficient wire leading through the house followed by a bad joint on to a wandering water-pipe.

If you are troubled with —  
Weak signals,  
Intermittent signals,  
Electric Main disturbances,  
Local set interference,  
Muddy reception,

the probable cause of the trouble is an inefficient earth. Get a better earth to-day. GET A CLIMAX COPPER EARTH. The success of the CLIMAX RADIO EARTH has given rise to a flood of imitation. Look for the name CLIMAX on the cap.

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Length approximately 30"

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There are many parents who would like nothing better than to give their kiddies a Wireless Set. The endless enjoyment that children could obtain from wireless would be worth all the toys in the world. But it must be a set that will not go wrong, that will not require adjustment of any kind and that is not beyond the understanding of children. For the first time this has been done by the discovery of the

**R.I. Permanent Mineral Detector Crystal Set.**

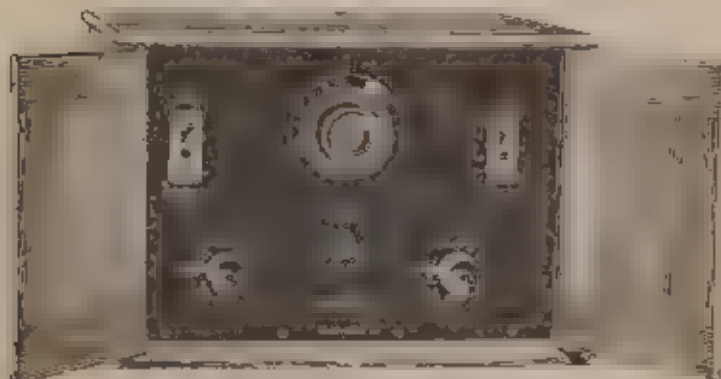
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Complete in polished mahogany cabinet. Price **£2-2-0.**

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**GET ONE FOR YOUR KIDDIES** to-day, and make them happy for all time.



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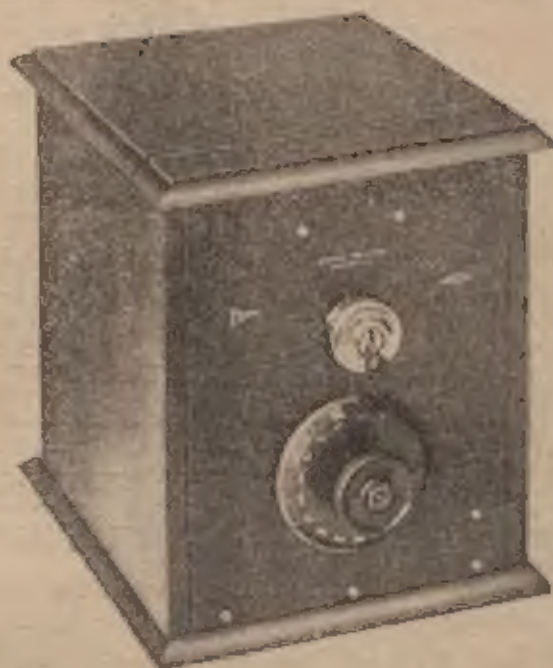




# Wireless Weekly

**A SPECIAL SUPPLEMENT**  
 now appearing regularly  
 every week under the title  
 of  
**The FOREIGN RADIO TIMES**  
 GIVES THE ACTUAL PROGRAMMES  
 OF THE MOST IMPORTANT CON-  
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 The price of "Wireless Weekly"  
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**GET IT TO-DAY!!!**

Advertisement of RADIO PIONEER LTD., BUSH HOUSE, STRAIN, W.L.L.



## You can easily identify any Station by its wave-length

—here is the Instrument  
that will do it for you



### Good Headphones are half the Set.

The headphones you use make or mar the pleasure of your Wireless Set. With Efesca Headphones you can enjoy your chosen programme to the full; they are perfectly matched, and give exceptional volume and clear reproduction.

Magnets of Cobalt Steel, ground perfectly true, diaphragms of Stalloy; headbands of polished Duralumin; price including 6ft. of flexible cord, 4,000 ohms, 20/-.

Ask your Wireless Dealer to let you see and test



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 Sold by all Wireless Dealers and Electricians.

*Wholesale only:*  
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EVERYONE with a Valve Set needs a wavemeter. It is the only method of finding out the exact wavelength of the Station you are receiving. But there is a further use for it. Supposing you know the wavelength of the Station you want to pick up, you can set the Wavemeter operating on that wavelength and rotate the Condenser dial on your set until you hear its hissing. You now know that your Set is tuned to the exact wavelength and that the Station you want will be exactly at those Dial settings.

A Wavemeter will double the pleasure of Broadcasting—in fact, it will enable you to pick up many stations you have never heard before. This instrument has been built according to the actual design published in "Modern Wireless" (Feb.) and is contained in a polished mahogany (or oak) cabinet. Fitted with Silvertown burner, best quality Peto-Scott square law condenser, and Simon's battery. Com-

pleted with two coils to cover 250 to 600 metres (higher wavelengths need additional plug-in coils) and fully calibrated with spare blank chart for higher wavelengths - **£3-15-0**

This wavemeter is also available in complete sets of parts for home construction, 30/-.  
 Cabinet extra: Oak, 12/6.  
 Mahogany, 10/6.  
 Each set at list price, but any suitable plug-in coils will suffice.

### Why not build your own Set and save money?

No need to pay for a ready-built Set if you can build your own and save the money. We can supply a complete range of first-class Valve Radios—down to a Crystal Set to a 5-Valve Set ready for screwing together. All the components are fully built, tested and guaranteed. You save pounds by building your own and gain invaluable experience. Our Service Dept. will complete repairs and will help you after you have built your set if necessary. Send 2d. for a copy of our P.M.C. chart to-day.



Here is the 32-page P.M.C. Chart which everyone who is going to build a Set should have. It contains illustrations and specifications of 20 different Sets, send 2d. for a copy to-day. We also issue a 48-page illustrated Catalogue of Components for Experimenters, 3d. post free.

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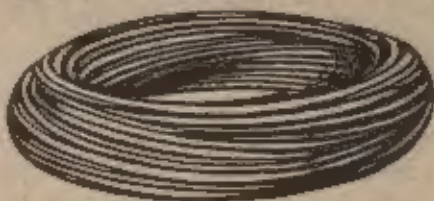




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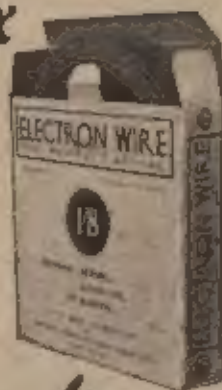
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Not an ordinary Coil of Wire—not an extraordinary Coil of Wire—but a special Coil of Wire; a Wire which, known as Electron, the World's Wonder Aerial, has brought immeasurable pleasure to countless Wireless enthusiasts. Gone is the trouble of erecting an Outside Mast with its unsightliness and uncertainty. Today, Electron, the clean GALE-PROOF Aerial, can be fixed anyhow, anywhere—with sureness of perfect reception.



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For such a special Aerial it was necessary to have a special Box. For public protection, we created a distinctive Box printed in blue, which should not be mistaken: Insist upon Electron Wire, genuine Electron Wire in the special Box, at the nominal price of 1/8 for 100 feet. Twenty pennyworth of sheer happiness.



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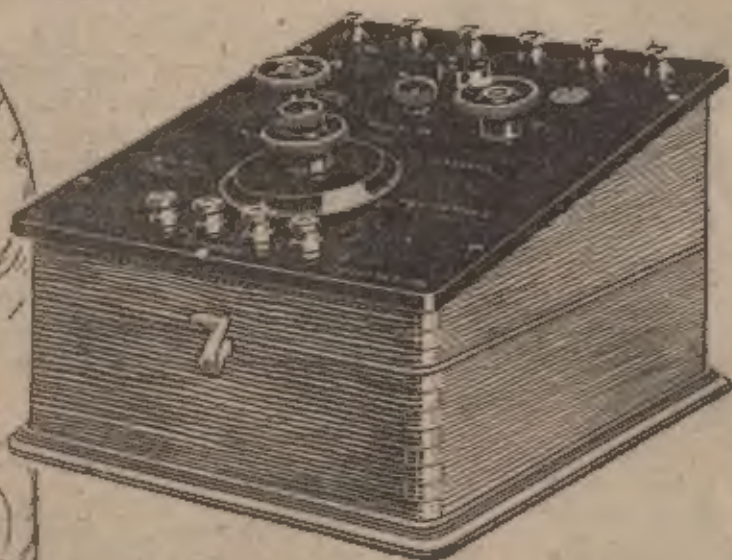
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### Spring

A wonderful time of the year—Spring! The promise of sunshine, the promise of flowers and the promise of the great outdoors. Let our hopes include music, song, dance and romance—through Sterling radio—this Spring!



## For you and yours!

Here is a radio receiver that pleases like the flowers of Spring, but the pleasure it brings lasts longer! With the Sterling "Anodion One" all the joys of broadcasting are for you and yours indoors and outdoors, through the Spring, through the Summer, and for the years to come.

These claims are no idle phantasy of the season, for Sterling have never made anything in radio that did not keep its promise. There is no one, whether radio expert or amateur, who has ever failed to receive through Sterling products the wonder and charm of music, song and interest with an efficiency that is without equal.

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